

EASY PIANO

# **JUMBO EASY PIANO SONGBOOK**

**200 Songs for All Occasions**

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HAL • LEONARD®

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ISBN 0-634-06288-3



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7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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# CONTENTS

6	Abide with Me
8	Adios Muchachos
14	After You've Gone
11	Ain't We Got Fun?
18	Alabama Jubilee
24	All My Trials
21	Amazing Grace
26	America, the Beautiful
28	Arkansas Traveler
30	Auld Lang Syne
32	Aunt Hagar's Blues
36	Aura Lee
40	Avalon
42	Baby, Won't You Please Come Home
45	The Banana Boat Song
48	The Band Played On
54	Battle Hymn of the Republic
56	Beale Street Blues
51	Beautiful Brown Eyes
58	Believe Me If All Those Endearing Young Charms
61	Bill Bailey, Won't You Please Come Home
64	Birthday Song
65	Bridal Chorus
68	Buffalo Gals (Won't You Come Out Tonight?)
70	Bury Me Not on the Lone Prairie
75	By the Beautiful Blue Danube
80	By the Beautiful Sea
82	By the Light of the Silvery Moon
84	By the Waters of Babylon
87	C.C. Rider
88	The Campbells Are Coming
89	Can Can Polka
90	Canon in D
95	Careless Love
96	Carnival of Venice
99	Carolina in the Morning
102	Chiapanecas
104	Chinatown, My Chinatown
114	Church in the Wildwood
106	Cielito Lindo (My Pretty Darling)
108	Clarinet Polka
112	(Oh, My Darling) Clementine
116	Come Back to Sorrento
120	Comin' Through the Rye
122	Cripple Creek
124	Danny Boy
121	Dark Eyes

128	De Colores
131	(I Wish I Was In) Dixie
134	Do Lord
137	Down by the Old Mill Stream
140	Down by the Riverside
146	Down in the Valley
143	Down Yonder
148	Dry Bones
152	Du, Du Liegst Mir Im Herzen (You, You Weigh on My Heart)
154	The Entertainer
158	Fascination (Valse Tzigane)
160	For He's a Jolly Good Fellow
162	For Me and My Gal
170	Frankie and Johnny
172	Freight Train
165	Funiculi, Funicula
174	Für Elise
178	Girl I Left Behind Me
181	Give My Regards to Broadway
184	(Go Tell Aunt Rhody) The Ole Grey Goose Is Dead
188	Go, Tell It on the Mountain
190	Goober Peas
192	Greensleeves
194	Hail, Hail, the Gang's All Here
196	Hallelujah!
185	Hava Nagila (Let's Be Happy)
202	He's Got the Whole World in His Hands
204	Hello! Ma Baby
206	Hey, Ho! Nobody Home
207	Hindustan
210	Home on the Range
212	Home Sweet Home
214	House of the Rising Sun
216	I Ain't Got Nobody (And Nobody Cares for Me)
219	I Gave My Love a Cherry (The Riddle Song)
220	I Love You Truly
222	I Want a Girl (Just Like the Girl That Married Dear Old Dad)
228	I Wish I Were Single Again
230	I Wonder Who's Kissing Her Now
232	I'll Be with You in Apple Blossom Time
225	I'm Always Chasing Rainbows
234	I've Been Working on the Railroad
238	In the Good Old Summertime
244	In the Shade of the Old Apple Tree
246	Indiana (Back Home Again in Indiana)
248	Jamaica Farewell
241	Jesu, Joy of Man's Desiring
250	Jesus Loves Me
252	Joshua (Fit the Battle of Jericho)
255	Just a Closer Walk with Thee
258	Kum Ba Yah



260	La Cucaracha
262	Lavender's Blue
264	Let Me Call You Sweetheart
267	Limehouse Blues
270	Listen to the Mocking Bird
272	Little Brown Jug
276	The Lonesome Road
278	Look for the Silver Lining
273	The Love Nest
280	Lullaby (Cradle Song)
286	Man of Constant Sorrow
288	Maori Farewell Song
290	Marianne
292	Mary's a Grand Old Name
294	Meet Me in St. Louis, Louis
283	Meet Me Tonight in Dreamland
296	Memories
299	Midnight Special
302	Molly Malone (Cockles & Mussels)
304	Moonlight Bay
306	My Bonnie Lies Over the Ocean
308	My Buddy
310	My Melancholy Baby
312	My Wild Irish Rose
314	O Canada!
316	'O Sole Mio
320	Ode to Joy
322	Oh Marie
327	Oh! Susanna
330	Oh! You Beautiful Doll
332	Old MacDonald
334	The Old Rugged Cross
338	On a Sunday Afternoon
340	On Top of Old Smoky
342	Paper Doll
337	Pay Me My Money Down
344	Peg o' My Heart
346	Pomp and Circumstance
348	Poor Butterfly
354	Pretty Baby
351	A Pretty Girl Is Like a Melody
356	Put Your Arms Around Me, Honey
358	The Red River Valley
364	Rock Island Line
366	Rock of Ages
368	Rock-a-Bye Your Baby with a Dixie Melody
361	Rockin' Robin
370	Rose Room
376	Sailors Hornpipe
378	Saint James Infirmary
373	Santa Lucia

380 Scarborough Fair  
382 School Days (When We Were a Couple of Kids)  
385 She Wore a Yellow Ribbon  
388 She'll Be Comin' 'Round the Mountain  
390 Shenandoah  
394 Shine On, Harvest Moon  
391 Sidewalks of New York  
396 Sinner Man  
397 The Skaters (Waltz)  
400 Smiles  
403 Somebody Stole My Gal  
406 Sometimes I Feel Like a Motherless Child  
412 Song of the Islands  
407 St. Louis Blues  
414 The Star Spangled Banner  
424 Stars and Stripes Forever  
428 Sweet Adeline (You're the Flower of My Heart, Sweet Adeline)  
417 Sweet Betsy from Pike  
430 Sweet By and By  
432 Swing Low, Sweet Chariot  
434 Ta-Ra-Ra-Boom-De-E  
436 'Tain't Nobody's Biz-ness If I Do  
441 Take Me Out to the Ball Game  
444 Tarantella  
448 That's a Plenty  
451 There Is a Tavern in the Town  
454 This Little Light of Mine  
458 This Train  
460 Three O'Clock in the Morning  
462 Tiger Rag (Hold That Tiger)  
464 Till the Clouds Roll By  
466 Time Is on My Side  
468 Tom Dooley  
470 Too-Ra-Loo-Ra-Loo-Ral (That's an Irish Lullaby)  
473 Twelfth Street Rag  
476 Volga Boat Song  
477 The Wabash Cannon Ball  
480 Wait 'Til the Sun Shines, Nellie  
486 Wayfaring Stranger  
483 Wedding March  
488 When Irish Eyes Are Smiling  
494 When Johnny Comes Marching Home  
496 When the Saints Go Marching In  
498 While Strolling Through the Park One Day  
500 Whispering  
502 Wildwood Flower  
491 Will the Circle Be Unbroken  
504 The World Is Waiting for the Sunrise  
506 Yankee Doodle  
507 The Yellow Rose of Texas  
510 You Tell Me Your Dream



# ABIDE WITH ME

Words by HENRY F. LYTE  
Music by WILLIAM H. MONK

Moderately

Chords: C, F, C7, F, C, F, B $\flat$ , F, C, F

Measure 1: Treble clef, 4/4 time, key of B $\flat$ . Notes: C4 (2), F4 (1). Bass clef: C3 (1), F3 (2). Dynamics: *mp*.

Measure 2: Treble clef: F4 (1), C5 (2). Bass clef: F3 (2), C4 (1).

Measure 3: Treble clef: F4 (1), C5 (2). Bass clef: F3 (2), C4 (1).

Measure 4: Treble clef: F4 (1), C5 (2). Bass clef: F3 (2), C4 (1).

Measure 5: Treble clef: F4 (1), C5 (2). Bass clef: F3 (2), C4 (1).

Measure 6: Treble clef: F4 (1), C5 (2). Bass clef: F3 (2), C4 (1).

Measure 7: Treble clef: F4 (1), C5 (2). Bass clef: F3 (2), C4 (1).

Measure 8: Treble clef: F4 (1), C5 (2). Bass clef: F3 (2), C4 (1).

Measure 9: Treble clef: F4 (1), C5 (2). Bass clef: F3 (2), C4 (1).

Measure 10: Treble clef: F4 (1), C5 (2). Bass clef: F3 (2), C4 (1).

Chords: F, C, Dm, F, B $\flat$ , C7

Measure 1: Treble clef, 4/4 time, key of B $\flat$ . Notes: F4 (4), C5 (1). Bass clef: F3 (1), C4 (4). Dynamics: *mp*.

Measure 2: Treble clef: F4 (4), C5 (1). Bass clef: F3 (1), C4 (4).

Measure 3: Treble clef: F4 (4), C5 (1). Bass clef: F3 (1), C4 (4).

Measure 4: Treble clef: F4 (4), C5 (1). Bass clef: F3 (1), C4 (4).

Measure 5: Treble clef: F4 (4), C5 (1). Bass clef: F3 (1), C4 (4).

Measure 6: Treble clef: F4 (4), C5 (1). Bass clef: F3 (1), C4 (4).

Measure 7: Treble clef: F4 (4), C5 (1). Bass clef: F3 (1), C4 (4).

Measure 8: Treble clef: F4 (4), C5 (1). Bass clef: F3 (1), C4 (4).

Measure 9: Treble clef: F4 (4), C5 (1). Bass clef: F3 (1), C4 (4).

Measure 10: Treble clef: F4 (4), C5 (1). Bass clef: F3 (1), C4 (4).

Lyrics:

1. A - bide with me; fast falls the e - ven -
2. Swift to its close ebbs out life's lit - tle
- 3.-5. (See additional verses)

Chords: F, C7, F, B $\flat$ , F

Measure 1: Treble clef, 4/4 time, key of B $\flat$ . Notes: F4 (8), C5 (3). Bass clef: F3 (5), C4 (8). Dynamics: *mp*.

Measure 2: Treble clef: F4 (8), C5 (3). Bass clef: F3 (5), C4 (8).

Measure 3: Treble clef: F4 (8), C5 (3). Bass clef: F3 (5), C4 (8).

Measure 4: Treble clef: F4 (8), C5 (3). Bass clef: F3 (5), C4 (8).

Measure 5: Treble clef: F4 (8), C5 (3). Bass clef: F3 (5), C4 (8).

Measure 6: Treble clef: F4 (8), C5 (3). Bass clef: F3 (5), C4 (8).

Measure 7: Treble clef: F4 (8), C5 (3). Bass clef: F3 (5), C4 (8).

Measure 8: Treble clef: F4 (8), C5 (3). Bass clef: F3 (5), C4 (8).

Measure 9: Treble clef: F4 (8), C5 (3). Bass clef: F3 (5), C4 (8).

Measure 10: Treble clef: F4 (8), C5 (3). Bass clef: F3 (5), C4 (8).

Lyrics:

tide. day. The Earth's dark - ness grow deep - ens, its

Gm F G7 C F C

Lord, with me a - bide.  
glor - ies pass a - way.

When oth - er  
Change and de -

Dm F Bb Gm D7 Gm

help - ers in  
cay in

fail and com - forts  
all a - round I

flee,  
see;

C F C7 F C F Bb F C F

Help of the help - less, oh, a - bide with me.  
O Thou who chang - est not, a - bide with me.

### Additional Verses

3. I need thy presence every passing hour.  
What but thy grace can foil the tempter's power?  
Who, like thyself, my guide and stay can be?  
Through cloud and sunshine, Lord, abide with me.
4. I fear no foe, with thee at hand to bless;  
ills have no weight, and tears no bitterness.  
Where is death's sting? Where, grave, thy victory?  
I triumph still, if thou abide with me.
5. Hold thou thy cross before my closing eyes;  
shine through the gloom and point me to the skies.  
Heaven's morning breaks, and earth's vain shadows flee;  
in life, in death, O Lord, abide with me.



# ADIOS MUCHACHOS

By JULIO SANDERS

Moderately fast

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system begins with a *mf* dynamic marking. The key signature is one sharp (F#), and the tempo is 'Moderately fast'. The score includes various chords: C, E7, F, G7, Ebdim, and Dm. The melody is primarily in the right hand, with some octaves and triplets. The bass line is mostly composed of chords and single notes. The score is divided into measures by bar lines, with some measures containing multiple beams or slurs.

Chords: C, E7, F, G7, Ebdim, Dm

Dynamic: *mf*

Tempo: Moderately fast

Time Signature: 4/4

Chord progression: E7, F

Measure 1: Treble clef has eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef has chords: E2-G2 (measure 1), E2-G2 (measure 2), E2-G2 (measure 3), E2-G2 (measure 4).

Measure 2: Treble clef has eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef has chords: E2-G2 (measure 1), E2-G2 (measure 2), E2-G2 (measure 3), E2-G2 (measure 4).

Chord progression: G7, C

Measure 3: Treble clef has eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef has chords: E2-G2 (measure 1), E2-G2 (measure 2), E2-G2 (measure 3), E2-G2 (measure 4).

Measure 4: Treble clef has eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef has chords: E2-G2 (measure 1), E2-G2 (measure 2), E2-G2 (measure 3), E2-G2 (measure 4).

Chord progression: C7, F, Fm

Measure 5: Treble clef has eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef has chords: E2-G2 (measure 1), E2-G2 (measure 2), E2-G2 (measure 3), E2-G2 (measure 4).

Measure 6: Treble clef has eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef has chords: E2-G2 (measure 1), E2-G2 (measure 2), E2-G2 (measure 3), E2-G2 (measure 4).

Chord progression: C, D7, G7, C

Measure 7: Treble clef has eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef has chords: E2-G2 (measure 1), E2-G2 (measure 2), E2-G2 (measure 3), E2-G2 (measure 4).

Measure 8: Treble clef has eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef has chords: E2-G2 (measure 1), E2-G2 (measure 2), E2-G2 (measure 3), E2-G2 (measure 4).

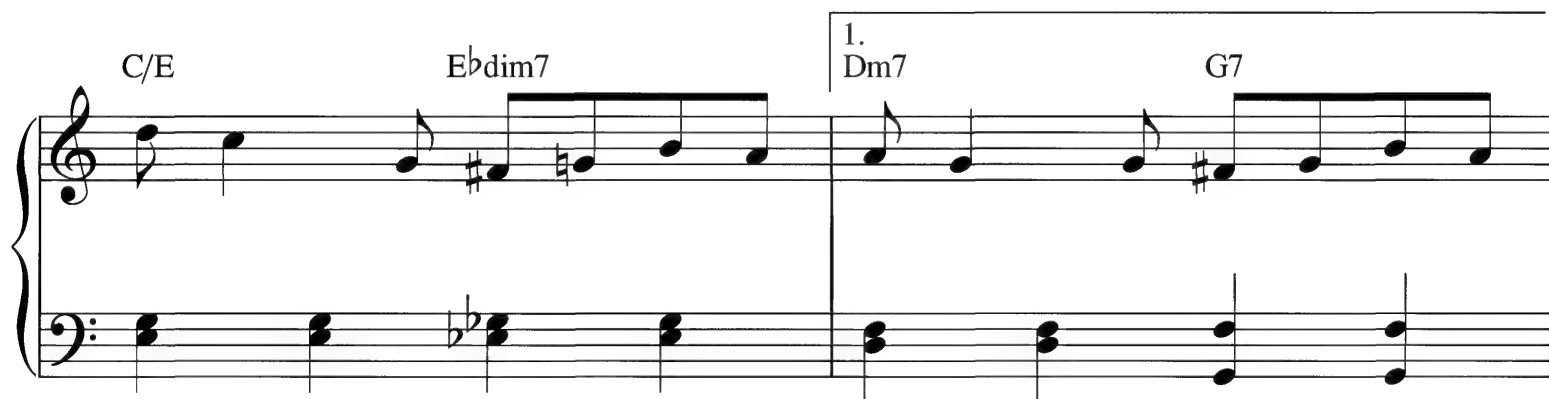




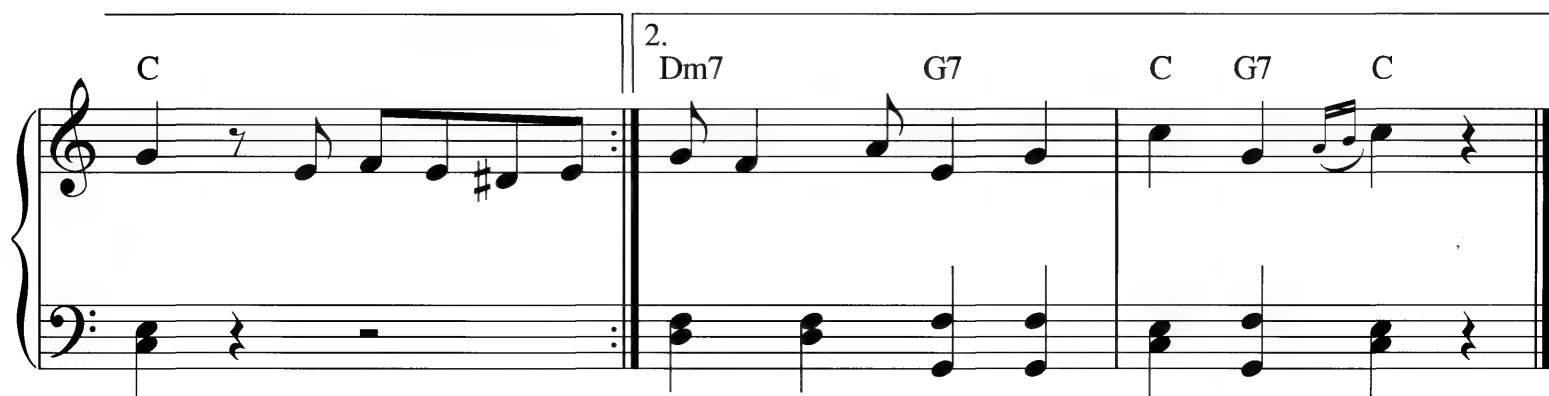
First system of musical notation. The treble clef staff contains a melodic line with a repeat sign at the beginning. The first measure is marked with a chord of E7 and a fingering of 5. The second measure has a fingering of 1. The third measure has a fingering of 4. The fourth measure has a fingering of 3. The fifth measure has a fingering of 2. The sixth measure has a fingering of 1. The bass clef staff contains a bass line with a key signature of one sharp (F#) and a series of chords. The system concludes with a measure marked with a chord of Am and a fingering of 4.



Second system of musical notation. The treble clef staff contains a melodic line with a repeat sign at the beginning. The first measure is marked with a chord of G7 and a fingering of 2. The second measure has a fingering of 1. The third measure is marked with a chord of C. The fourth measure is marked with a chord of F. The fifth measure is marked with a chord of Fm. The bass clef staff contains a bass line with a series of chords. The system concludes with a measure marked with a chord of Fm.



Third system of musical notation. The treble clef staff contains a melodic line with a repeat sign at the beginning. The first measure is marked with a chord of C/E. The second measure is marked with a chord of Ebdim7. The third measure is marked with a chord of Dm7 (labeled as 1. Dm7). The fourth measure is marked with a chord of G7. The bass clef staff contains a bass line with a series of chords. The system concludes with a measure marked with a chord of G7.



Fourth system of musical notation. The treble clef staff contains a melodic line with a repeat sign at the beginning. The first measure is marked with a chord of C. The second measure is marked with a chord of Dm7 (labeled as 2. Dm7). The third measure is marked with a chord of G7. The fourth measure is marked with a chord of C. The fifth measure is marked with a chord of G7. The sixth measure is marked with a chord of C. The bass clef staff contains a bass line with a series of chords. The system concludes with a measure marked with a chord of C.

# AIN'T WE GOT FUN?

from BY THE LIGHT OF THE SILVERY MOON

Words by GUS KAHN and RAYMOND B. EGAN

Music by RICHARD A. WHITING

Moderately

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a piano accompaniment (left hand) and a vocal melody (right hand). The tempo is marked 'Moderately'.

**System 1:** The piano part starts with a *mf* dynamic. The vocal melody begins with the lyrics 'Ev - 'ry morn - ing,'. Chords C7 and F are indicated above the staff.

**System 2:** The vocal melody continues with 'ev - 'ry eve - ning, ain't we got fun?'. The piano part provides harmonic support. A C7 chord is marked above the staff.

**System 3:** The vocal melody continues with 'Not much mon - ey, oh, but hon - ey, ain't we got'. The piano part continues with the same harmonic structure. An F chord is marked above the staff.

**System 4:** The vocal melody concludes with 'fun? The rent's un - paid, dear,'. The piano part ends with a final chord. Chords Bb and C#7 are marked above the staff.



F Dm Am

we have - n't a car. But an - y -

E7 A#dim E7 Am C7

way, dear, we'll stay as we are.

F C7

E - ven if we owe the gro - cer, don't we have

5 1

fun? Tax col - lec - tor's get - ting clos - er,

F Bb

still we have fun. There's noth - ing

A Dm Bb E7 F Dm Bbm/Db

sur - er, the rich get rich and the poor get poor - er.

F G9 C7

In the mean - time, in be - tween time, ain't we got

1. F C7 2. F

fun? fun?

# AFTER YOU'VE GONE

from ONE MO' TIME

Words by HENRY CREAMER  
Music by TURNER LAYTON

Moderately (♩ = ♩<sup>3</sup>)

G

A7

D7

G

A7

D7

Now won't you list - en dear - ie while I say, —

G

A7

D7

B7

How could you tell me that you're goin' a - way? — Don't say that

Em

A7

D

A7

D7

we must part, — Don't break my ach - ing heart; —

**G** **A7** **D7**

You know I've loved you tru - ly man - y years, —

**G7** **C** **C#dim**

Loved you night and day; How can you leave me, can't you

3

**G** **E7** **A7** **D7** **G** **G7**

see my tears? List - en while I say:

4 3 4 3

**Cmaj7** **F7**

Af - ter you've gone — and left me cry - ing;  
Af - ter I'm gone, — af - ter we break - up;

2 8



**G** **E7** **A7**

Af - ter you've gone, —  
Af - ter I'm gone, —

There's no de - ny - ing;  
You're gon-na' wake up;

you'll feel blue, —  
you will find, —

1 2 5

**D7** **G**

You'll feel sad, —  
You were blind, —

You'll miss the dear - est pal you've  
To let some - bod - y come and

**G7** **Cmaj7**

ev - er had; —  
change your mind; —

There'll come a time, —  
Af - ter the years, —

4

**F7** **G**

Now don't for - get it,  
we've been to - geth - er,

There'll come a time, —  
Their joy and tears, —

when you'll re - gret - it;  
all kinds of weath - er

1

Am E7 Am F7

5 1 5 1

Some day, when you grow lone ly,  
Some day, blue and down heart ed,

G B7 Em A7

Your heart will break like mine and  
You'll long to be with me right

you'll want me on ly,  
back where you start ed;

1 5

G D7 1. G C C#dim

Af - ter you've gone, -  
Af - ter I'm gone, -

Af - ter you've gone a - way. —  
Af - ter I'm gone a -

1 5 1 5

G/D 4 G7 2. G C C#dim G/D Ab6(9) G6(9)

way. —

1 5 3

# ALABAMA JUBILEE

Words by JACK YELLEN  
Music by GEORGE COBB

**Moderately** **D7** **G7**

*mf*

1 2

1

**C** **G7** **A7**

You ought to see Mis - ter Jones

— when he rat - tles the bones,

**D7**

Old Colo - nel Brown fool - in' 'round like a clown.

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system has a tempo marking 'Moderately' and a dynamic marking 'mf'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The first measure has a '1' above the first note. The second measure has a '2' above the second note. The third measure has a '1' below the first note. The second system has a key signature change to C major. It features a treble and bass staff. The treble staff has a 'C' above the first measure, a 'G7' above the second measure, and an 'A7' above the third measure. The lyrics 'You ought to see Mis - ter Jones' are written below the treble staff. The third system has a treble and bass staff. The lyrics '— when he rat - tles the bones,' are written below the treble staff. The fourth system has a treble and bass staff. The lyrics 'Old Colo - nel Brown fool - in' 'round like a clown.' are written below the treble staff. The key signature is D major, indicated by a 'D7' above the first measure.

G7

Miss Vir - gin - ia who is

C

past eight - y three, shout - in, "I'm full

o' pep! Watch yo' step, watch yo' step!"

A7

One leg - ged Joe danced a - round on his toe,



Dm

1 2 1

threw a - way his crutch and hol - lered,

A7 D7 G7 C E7

3

"Let 'er go!" Oh, hon - ey, Hail! Hail! the

F C D7 G7

gang's all here for an Al - a - ba - ma Ju - bi - lee.

1. C G7 2. C

You ought to

# AMAZING GRACE

Words by JOHN NEWTON  
 From *A Collection of Sacred Ballads*  
 Traditional American Melody  
 From Carrell and Clayton's *Virginia Harmony*  
 Arranged by EDWIN O. EXCELL

Slowly, with reverence

**G** **C** **Cm** **G/D**  
*Both hands 8va*

**D7sus D7** *loco* **G** **G7** **C**

1. A - maz - ing \_\_\_\_\_ grace, how sweet the  
 2. man - y \_\_\_\_\_ dan - gers, toils and  
 3.,4. (See additional verses)

*mf*  
*a tempo*

**G** **D**  
 4 2 2 4 1 2 1 3

sound snares, that I saved have a \_\_\_\_\_ wretch like \_\_\_\_\_ me!  
 I I al - read - y \_\_\_\_\_ come.

**G** **G7** **C**

I 'Tis once \_\_\_\_\_ was \_\_\_\_\_ lost, but now am \_\_\_\_\_  
 grace \_\_\_\_\_ has \_\_\_\_\_ brought me safe thus \_\_\_\_\_

**Gsus** **G** **Em** **G/D** **D7** **G** **C**

found, far, was and blind, grace but \_\_\_\_ now lead I me see. \_\_\_\_ home. \_\_\_\_

**G** **G7** **C**

'Twas The grace Lord that \_\_\_\_ taught prom - my ised heart good to to

**G**

fear me, and His grace word my \_\_\_\_ fears hope re - se -

**D** **G** **G7**

lieved. \_\_\_\_ cures. \_\_\_\_ How He pre will \_\_\_\_ cious \_\_\_\_ did shield that and

C Gsus G Em G/D D7

grace ap pear the hour I first be  
por tion be as long as life en

1.-3. G C G Both hands 8va G7 C Cm D7

lieved. dures. mp

*p*

G C G

2. Through 3. And *mf*

4. C 3-5

gun. *molto rit.* *f*

### Additional Verses

3. And when this flesh and heart shall fail  
And mortal life shall cease,  
I shall possess within the veil  
A life of joy and peace.
4. When we've been there ten thousand years,  
Bright shining as the sun,  
We've no less days to sing God's praise  
Than when we first begun.



# ALL MY TRIALS

African-American Spiritual

Moderately

C

*mf*

If re - li - gion was a  
Go to sleep, my lit - tle  
Oh, I have a lit - tle

Bb/C

thing that mon - ey could buy, the  
ba - by, don't you cry, your  
book that sets me free, my

F

rich would live and the poor would die.  
dad was born just to live and die.  
Bi - ble spells li - ber - ty.

D/C

All my tri - als, Lord, will

Fm6/C C

soon be o - ver. Too late my broth - ers,

F Fm C

too late, but nev - er mind. All my

D/C Fm6/C

tri - als, Lord, will soon be

1.,2. C 3. C

o - ver. o - ver.

# AMERICA, THE BEAUTIFUL

Tune Name: MATERNA

Words by KATHERINE LEE BATES  
Music by SAMUEL A. WARD

1 F G7 C 5

*mf*

1. O

C#dim G7

beau - ti - ful for spa - cious skies, for  
2. beau - ti - ful for pil - grim feet, whose  
3., 4. (See additional lyrics)

2 C C#dim G7 5 C C#dim

am - ber waves of grain, For pur - ple moun - tain  
stern, im - pas - sioned stress A thor - ough-fare for

G 4 D7 G

maj - es - ties a - bove the fruit - ed plain! A -  
free - dom beat a - cross the wil - der - ness! A -

2 3 3 - 1

mer - i - ca! A - mer - i - ca! God shed His grace on  
mer - i - ca! A - mer - i - ca! God mend thine ev - ery

thee And crown thy good with bro - ther-hood from  
flaw, Con - firm thy soul in self - con - trol, Thy

sea to shin - ing sea! O law!  
lib - er - ty in in in

### Additional Lyrics

3. O beautiful for heroes proved in liberating strife,  
Who more than self their country loved, and mercy more than life!  
America! America! May God thy gold refine,  
Till all success be nobleness and every gain divine!
4. O beautiful for patriot dream that sees beyond the years  
Thine alabaster cities gleam undimmed by human tears!  
America! America! God shed His grace on thee,  
And crown thy good with brotherhood from sea to shining sea!

# ARKANSAS TRAVELER

Southern American Folksong

## Hoe-down

N.C.

G

C

First system of musical notation. Treble clef, key of D major (F#), 4/4 time. The music begins with a triplet of eighth notes (D4, E4, F#4) marked with a '5' above and a '3' below. This is followed by a half note G4 and a half note F#4. The bass line is silent. A dynamic marking of *mf* is present. The system concludes with a double bar line.

Second system of musical notation. Treble clef, key of D major (F#), 4/4 time. The music continues with a half note G4, a half note F#4, and a half note E4. The bass line has a half note D3, a half note C3, and a half note B2. The system concludes with a double bar line.

Third system of musical notation. Treble clef, key of D major (F#), 4/4 time. The music continues with a half note D4, a half note C4, and a half note B3. The bass line has a half note G2, a half note F#2, and a half note E2. The system concludes with a double bar line.

Fourth system of musical notation. Treble clef, key of D major (F#), 4/4 time. The music continues with a half note D4, a half note C4, and a half note B3. The bass line has a half note G2, a half note F#2, and a half note E2. The system concludes with a double bar line.



First system of piano music in G major. Measure 1 is marked with a **D7** chord. Measure 2 is marked with **G** and **D** chords. The melody in the right hand consists of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass line in the left hand consists of eighth notes: G2, A2, B2, A2, G2, F#2, E2, D2.

Second system of piano music in G major. Measure 3 is marked with **G** and **D** chords. Measure 4 is marked with **G** and **D** chords. The melody in the right hand consists of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass line in the left hand consists of eighth notes: G2, A2, B2, A2, G2, F#2, E2, D2.

Third system of piano music in G major. Measure 5 is marked with **G** and **D7** chords. Measure 6 is marked with **G** and **D** chords. The melody in the right hand consists of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass line in the left hand consists of eighth notes: G2, A2, B2, A2, G2, F#2, E2, D2.

Fourth system of piano music in G major. Measure 7 is marked with **G** and **C** chords. Measure 8 is marked with **D** and **G** chords. The melody in the right hand consists of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass line in the left hand consists of eighth notes: G2, A2, B2, A2, G2, F#2, E2, D2. The system concludes with a double bar line.

# AULD LANG SYNE

Words by ROBERT BURNS  
Traditional Scottish Melody

Moderately

F

Dm

Gm

C

C#dim

5  
*f*

2

4 2

3 2 1 2

Dm

C7

F

Dm

3 1

1

*mf*

Should auld acquaintance

1 2

Gm

C7

Dm

F7

Bb

G#dim

3 1

be forgot and — nev - er brought to mind? Should

2

**F/A** **Dm** **Gm** **C** **C#dim** **Dm** **C7**  
 4 2 5 2 3 1  
 auld ac - quain - tance be for - got and days of Auld Lang

**F** **Bb** **F/A** **Dm** **Gm** **C7**  
 Syne? For Auld \_\_\_\_\_ Lang \_\_\_\_\_ Syne, my dear, for

**F** **F7** **Bb** **G#dim** **F/A** **Dm**  
 Auld \_\_\_\_\_ Lang \_\_\_\_\_ Syne, we'll take a cup of

**Gm** **C** **C#dim** **Dm** **C7** **F**  
 kind - ness yet for \_\_\_\_\_ Auld \_\_\_\_\_ Lang \_\_\_\_\_ Syne.

# AUNT HAGAR'S BLUES

Words by J. TIM BRYMN  
Music by W.C. HANDY

Moderately (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system is an instrumental introduction for piano, marked *mf*, with a tempo instruction 'Moderately' and a note value equivalence. The second and third systems include vocal lines with lyrics. The fourth system continues the vocal melody. Chord symbols are placed above the staff lines.

**System 1 (Piano Introduction):** *mf*. Chords: F, F/Eb, Bb/D, Db7, F, C7, F, Db7, C7. Fingerings: 1, 2, 1, 3, 5.

**System 2 (Vocal Entry):** Chord: F. Lyrics: "Old Dea-con Spliv - in', his flock was giv - in'".

**System 3 (Vocal Continuation):** Chords: F7, Bb. Lyrics: "the way of liv - in' right. Said he, 'No wing - in',".

**System 4 (Vocal Conclusion):** Chords: C7, F. Lyrics: "no rag - time sing - in' to - night.".

B $\flat$  C7

Up jumped Aunt Ha - gar, and shout - ed out with all her

F

might: Oh,

'taint no use o' preach - in', oh, 'taint no use o' teach - in'.

B $\flat$

Each mod - u - la - tion of syn - co - pa - tion

F A7 D7

just tells my feet to dance and I can't re - fuse\_\_

G7 C7 F

when I hear\_\_ the mel - o - dy they call the blues, those

G7 C7 F C7

ev - er lov - in' blues. Just hear Aunt Ha - gar's chil - dren har - mon - iz - in' to that

F Db7 C7 F

old mourn - ful tune. It's

Ab7 Db C

like a choir, — from on high broke loose.

F Db

If the deb - il brought it, the good Lawd sent it

C F F/Eb Bb/D Db7

right down to me. Let the con - gre - ga - tion

F/C C7 F Db7 C7 F

join while I sing those lov - in' Aunt Ha - gar's Blues.



# AURA LEE

Words by W.W. FOSDICK  
Music by GEORGE R. POULTON

Slowly, with expression

**B $\flat$  G7 C7 F7 B $\flat$**

*mf*

3 5 4 1

The piano introduction is in 4/4 time, key of B-flat major. It consists of four measures. The first measure has a treble clef with a quarter note G4 (finger 3) and a bass clef with a whole note chord B-flat2, D-flat3, F3. The second measure has a treble clef with a quarter note A4 (finger 5) and a bass clef with a whole note chord G2, B-flat3, D-flat4. The third measure has a treble clef with a quarter note B4 (finger 4) and a bass clef with a whole note chord F2, A-flat3, C4. The fourth measure has a treble clef with a half note B-flat4 (finger 4) and a bass clef with a whole note chord B-flat2, D-flat3, F3. The dynamic is marked *mf*.

1  
2  
With pedal

**Cm**

2 4

As the black - bird in the spring,  
Take my heart and take the my ring, I  
In her blush the rose was born, 'twas

The vocal melody is in 4/4 time, key of B-flat major. It consists of two measures. The first measure has a treble clef with a quarter note G4 (finger 2), a quarter note A4 (finger 4), and a bass clef with a whole note chord B-flat2, D-flat3, F3. The second measure has a treble clef with a quarter note B4 (finger 4), a quarter note A4 (finger 4), and a bass clef with a whole note chord B-flat2, D-flat3, F3. The dynamic is marked *mf*.

**F7 B $\flat$**

4  
2

'neath the wil - low tree  
give my all to thee.  
mu - sic when she spake.

The vocal melody is in 4/4 time, key of B-flat major. It consists of two measures. The first measure has a treble clef with a quarter note G4 (finger 4), a quarter note A4 (finger 2), and a bass clef with a whole note chord B-flat2, D-flat3, F3. The second measure has a treble clef with a half note B4 (finger 4) and a bass clef with a whole note chord B-flat2, D-flat3, F3. The dynamic is marked *mf*.

**Cm**

sat and piped, I heard him sing in  
Take me for e - ter - ni - ty,  
In her eyes the light of morn

The vocal melody is in 4/4 time, key of B-flat major. It consists of two measures. The first measure has a treble clef with a quarter note G4 (finger 4), a quarter note A4 (finger 2), and a bass clef with a whole note chord B-flat2, D-flat3, F3. The second measure has a treble clef with a quarter note B4 (finger 4), a quarter note A4 (finger 4), and a bass clef with a whole note chord B-flat2, D-flat3, F3. The dynamic is marked *mf*.

**F7** **Bb** **Eb**

praise of Au - ra Lee.  
 dear - est Au - ra Lee!  
 spar - kling seemed to break.

**Am7** **D7**

Au - ra Lee, Au - ra Lee,

**Gm** **Ebm6** **Bb** **Eb**

maid with gold - en hair,

**Bb** **G7** **C7**

sun - shine came a - long with thee, and

1., 2. 3.

**F7** **Bb** **Bb** **G7**

swal - lows in the air. air.

**C** **Dm/C** **F/C** **Fm/C**

Au - ra Lee, the bird may flee the wil - low's gold - en

**C** **Dm/C**

hair; \_\_\_\_\_ then the win - try winds may be

**F/C** **Fm/C** **C** **G7**

blow - ing ev - 'ry - where.

**C** **Bm7** **E7** **Fmaj7** **Fm6**

Yet if thy blue eyes I see, gloom will soon de -

**C** **Dm7** **G7** **C** **A7** **D7**

part. For to me sweet Au - ra Lee is

**F/G** **G7b9** **C** **C** **A7**

sun - shine to the heart. For to me sweet

**D7** **F/G** **G7b9** **C**

Au - ra Lee is sun - shine to the heart. *rit.*

# AVALON

Words by AL JOLSON and B.G. DeSYLVA  
Music by VINCENT ROSE

**Moderately**

**System 1:** Chords: F, Db7, Gm7, C7, C7. Lyrics: I found my love in. Dynamics: *mf*. Fingerings: 1, 3, 4, 5, 1, 2, 3, 5, 4, 1, 2, 5.

**System 2:** Chords: F, C7. Lyrics: A - va - lon, be - side the. Dynamics: *mf*.

**System 3:** Chords: F, F#dim, C7. Lyrics: bay. I left my love in. Dynamics: *mf*. Fingerings: 2.

**System 4:** Chords: C+, F, C+. Lyrics: Av - a - lon and sailed a - . Dynamics: *mf*. Fingerings: 1.

F D7

way. I dream of her and A - va - lon

Gm D7 Gm G#dim

from dusk 'til dawn. And

F/A F/C F/E Cm/Eb D7 Gm

so I think I'll trav - el on to A -

C7 1. F Db7 Gm7 C7 2. F Gm7b5 F6

va - lon. I lon.

# BABY, WON'T YOU PLEASE COME HOME

Words and Music by CHARLES WARFIELD  
and CLARENCE WILLIAMS

Medium bounce (♩♩ = ♩<sup>3</sup>♩)

*mf*

**G B♭dim7 Am7 D7 G Em7 2 3 E♭7 D7**

**G B♭dim7 A7 D7 G B♭dim7**

**A7 D7 G B7 B7♭5 Em B+**

**Em7 A7 D9sus D7♭9 G B♭dim7**

I've got the blues, I feel so lone - ly. I'd give the world if

I could on - ly make you un - der - stand.

It sure - ly would be grand. I'm goin' to tel - e -



A7 D7 Dm7 G7 C

graph you, ba - by, ask you won't you please come home. 'Cause

Em7 A7 Dmaj7 D#dim7 Em7 A7b5 D7 D7#5

when you're gone, I'm all for - lorn, I wor - ry all day long.

G F#m7 F7 E7 A7 Em7

Ba - by, won't you please come home, 'cause your mam-ma's all a -

A7 D7 Em Gm6<sub>3</sub> A7 A7b5

lone? — I have tried in vain nev-er no more to call your

D7 Am7 D7b9 G F#m7 B7 E7

name. When you left you broke my heart, \_\_\_\_\_ be -

Am7 C C7 B7 C C#dim7

cause I nev - er thought we'd part. Ev - 'ry hour in the day — you will

G B7 E7 A7 D7 1. G D7sus D7#5

hear me say, ba - by, won't you please come home?

2. G B7 3 E7 Am7 D7 G

home? Dad-dy needs mam-ma. Ba - by, won't you please come home?

# THE BANANA BOAT SONG

Jamaican Work Song

Moderately

G

D7

G

*mf*

5  
1

Six hand, sev - en hand, eight hand bunch!

Day da light, and I wan - na go home.

We load ba - na - na till da ear - ly light.

Day da light, — and I wan - na go home. —

D7 G

This system contains the first two measures of the piece. The key signature has one sharp (F#). The melody in the treble clef starts with a quarter note D4, followed by a quarter note E4, then a half note F#4. In measure 2, it continues with a quarter note G4, then a half note A4. The bass line in the bass clef starts with a quarter note D3, followed by a quarter note E3, then a half note F#3. In measure 2, it continues with a quarter note G3, then a half note A3. Chords D7 and G are indicated above the staff in measure 2.

Day oh, day — oh. Day da light, — and I

D C G

This system contains measures 3, 4, and 5. Measure 3 starts with a repeat sign and a half note D4 in the treble, and a half note D3 in the bass. Measure 4 continues with a half note E4 in the treble, and a half note E3 in the bass. Measure 5 starts with a quarter note D4, followed by a quarter note E4, then a half note F#4. In measure 6, it continues with a quarter note G4, then a half note A4. Chords D, C, and G are indicated above the staff in measures 3, 4, and 5 respectively.

wan - na go home. — Come, Mis - ter Tal - ly - man, come

D7 G

This system contains measures 6 and 7. Measure 6 starts with a quarter note D4, followed by a quarter note E4, then a half note F#4. In measure 7, it continues with a quarter note G4, then a half note A4. The bass line in measure 6 starts with a quarter note D3, followed by a quarter note E3, then a half note F#3. In measure 7, it continues with a quarter note G3, then a half note A3. Chords D7 and G are indicated above the staff in measures 6 and 7 respectively.

tal - ly me ba - na - na. Day da light, — and I

D7 G

This system contains measures 8 and 9. Measure 8 starts with a quarter note D4, followed by a quarter note E4, then a half note F#4. In measure 9, it continues with a quarter note G4, then a half note A4. The bass line in measure 8 starts with a quarter note D3, followed by a quarter note E3, then a half note F#3. In measure 9, it continues with a quarter note G3, then a half note A3. Chords D7 and G are indicated above the staff in measures 8 and 9 respectively.

D7 G D7

wan - na go home.\_ Come, Mis - ter Tal - ly - man, come tal - ly me ba - na - na.

G D7 G D

Day da light,\_ and I wan - na go home.\_ Day oh,

C G D7 G

day,\_ oh. Day da light,\_ and I wan - na go home.\_

D C G D7 G

Day oh, day\_ oh, day da light\_ and I wan - na go home.

# THE BAND PLAYED ON

Words by JOHN E. PALMER  
Music by CHARLES B. WARD

Waltz tempo

**G** **G#dim** **Am7**

**D7** **G** **D7**

**D7/E** **D7/F** **D7/F#**

*f* *mf*

Ca - sey would waltz with a  
straw - ber - ry blond, and the band  
played on. He'd

**D7**

glide 'cross the floor with the girl he a -

**G** **G/F#**

dored, and the band played

**G/E** **G/D** **G**

on. But his brain was so

**D7/A** **G7/B** **C**

load - ed it near - ly ex - plod - ed, the



poor girl would shake with a -

E C C#dim  
 1 2 1  
 He'd ne'er leave the girl with the

Strawberry Curls

1 2

G/D Em A7/C#

straw - ber - ry curls, and the band

The musical notation shows two measures. The first measure is labeled "D7" and contains a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff has a whole note chord consisting of F#, C, and G. The bass staff has a whole note chord consisting of F#, C, and G. The second measure is labeled "G" and contains a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff has a whole note chord consisting of G, B, and D. The bass staff has a whole note chord consisting of G, B, and D. The word "played" is written below the first measure, and the word "on." is written below the second measure.

# BEAUTIFUL BROWN EYES

Traditional

Moderately

4 Dm7 G7 C

*mf*

## CHORUS

G C C7

Beau - ti - ful, beau - ti - ful

F C

brown eyes, beau - ti - ful,

1 2 5

Am D7 G7

beau - ti - ful brown eyes,

4

**C** **C7/B $\flat$**  **F/A** **Fm/A $\flat$**

beau - ti - ful, beau - ti - ful brown eyes, I'll

**G7** **To Coda** **C** **Fm** **C**

nev - er love blue eyes a - gain.

# VERSE

**C7** **F**

1. Wil - lie, my dar - ling, I love you,

2.,3. See additional lyrics

**C** **Am/C** **D7sus** **D7** **G7**

love you with all of my heart. To -

C C7/B $\flat$  F/A Fm/A $\flat$

mor - row we were to be mar - ried, but

G7sus G7 1.,2. C G7

li - quor has kept us a - part.

3. C G7 D.S. al Coda CODA

man. gain.

### Additional Lyrics

2. I staggered into the barroom,  
I fell down on the floor,  
And the very last words that I uttered,  
"I'll never get drunk anymore."  
*To Chorus*
3. Seven long years I've been married,  
I wish I was single again,  
A woman don't know half her troubles  
Until she has married a man.  
*To Chorus*

# BATTLE HYMN OF THE REPUBLIC

Tune Name: BATTLE HYMN

Moderate march tempo

Words by JULIA WARD HOWE  
Music by WILLIAM STEFFE

**Chords:** Dm C/G G C C F C C/G G#dim Am Dm C/G G7 C

**Lyrics:**

1. Mine eyes have seen the glo - ry of the  
 2. seen Him in the watch-fires of a  
 3.-5. (See additional lyrics)

com - ing of the Lord; He is tramp - ling out the vin - tage where the  
 hun - dred cir - cling camps; They have build - ed him an al - tar in the

grapes of wrath are stored; He hath loos'd the fate - ful light - ning of His  
 eve - ning dews and damps; I have read his right - eous sen - tence by the

ter - ri - ble swift sword: His truth is march - ing on.)  
 dim and flar - ing lamps: His day is march - ing on.)

**Chorus**

Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le -

lu - jah! Glo - ry, glo - ry, hal - le - lu - jah! His

truth is march - ing on. I have on.

*Additional Lyrics*

3. I have read a fiery gospel writ in burnished rows of steel:  
 "As ye deal with my condemners, so with you my grace shall deal;  
 Let the Hero, born of woman, crush the serpent with his heel,  
 Since God is marching on."  
*To Chorus:*
4. He has sounded forth the trumpet that shall never call retreat;  
 He is sifting out the hearts of men before His judgement seat:  
 Oh, be swift, my soul, to answer Him! be jubilant, my feet!  
 Our God is marching on.  
*To Chorus:*
5. In the beauty of the lilies, Christ was born across the sea,  
 With a glory in His bosom that transfigures you and me:  
 As He died to make men holy, let us die to make men free,  
 While God is marching on.  
*To Chorus:*

# BEALE STREET BLUES

Words and Music by  
W.C. HANDY

Moderately (♩ =  $\overset{\frown}{\text{3}}$ )

**C/G** **C**

*mf* **You'll**

**C**

see pret - ty browns\_\_ in beau - ti - ful gowns, you'll see  
 see Hog - Nose res - t'rants and chit - lin' ca - fés, you'll see  
 Beale Street could talk, \_\_ if Beale Street could talk, \_\_ mar - ried

**F C/E G7/D Am/C G/B D7/A G G+ C**

tail - or - made and hand - me - downs. You'll meet hon - est men\_\_ and  
 jugs that tell of by - gone days and plac - es, once plac - es,  
 men would have to take their beds and walk ex - cept one or two, \_\_ who

**F Abdim C/G**

pick - pock - ets skilled. You'll find that bus - 'ness nev - er clos - es till some -  
 now just a sham, \_\_ you'll see Gold - en Balls e - nough to pave the  
 nev - er drank booze. And the blind man on the cor - ner who\_\_

1.,2. C 3. C F

bod - y gets \_ killed. You'll  
New Je - ru - sa - lem. If

sings the Beale Street Blues. I'd rath - er

be here, \_\_\_\_  
riv - er, \_\_\_\_

2 1 5

C7 F F7/Eb Bb

than an - y place I  
may - be, bye and

know. \_\_\_\_ I'd rath - er  
bye. \_\_\_\_ Goin' to the

be here \_\_\_\_  
riv - er, \_\_\_\_

F C7

than an - y place I  
there's a rea - son

know. \_\_\_\_ It's goin' to  
why. \_\_\_\_ Be - cause the

take the ser - geant  
riv - er's wet \_\_\_\_

F 1. 2.

for to make me  
and Beale Street's done gone

go. \_\_\_\_ Goin' to the  
dry. \_\_\_\_



# BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

Words and Music by  
THOMAS MOORE

With feeling

C

C7

F

F#dim

C/G

G7

C

G7

C

C7

F

**C/G** **G7** **C** **G7**

gaze on so fond - ly to - day, \_\_\_\_\_ were to  
 cheek un - pro - fan'd by a tear, \_\_\_\_\_ that the

2 1 4 1 4 1 5 1

**C** **C7** **F**

change by to - mor - row and fleet in my arms, like \_\_\_\_  
 fer - vor and faith of a soul can be known, to which

1 2 1

**C/G** **Dm/G** **G7** **C**

fair - y gifts fad - ing a - way, \_\_\_\_\_ thou wouldst  
 time will but make thee more dear. \_\_\_\_\_ Oh, the

4 1 3 1

**F**

still be a - dor'd, as this mo - ment thou  
 heart that has tru - ly loved nev - er for -

5 2 1 5 2

**C/G** **Dm/G** **E**

art, let thy love - li - ness  
gets, but as tru - ly loves fade on as it  
will. \_\_\_\_\_  
close; \_\_\_\_\_

**G7** **C** **C7/Bb**

And a - round the dear ru - in each  
as the sun - flow - er turns on her

**F/A** **F#dim** **C/G** **Dm/G** **G7**

wish of my heart would en - twine it - self  
god when he sets, the same look that she  
ver - dant - ly  
gave when he

1. **C** 2. **C**

still. \_\_\_\_\_ It \_\_\_\_\_ rose. \_\_\_\_\_  
*rit.*

# BILL BAILEY, WON'T YOU PLEASE COME HOME

Words and Music by  
HUGHIE CANNON

With spirit

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'With spirit'. The first system of the introduction features chords F (with fingerings 3, 1, 2, 5), F#dim, and Gm. The second system continues with C/E, C7, and F (with fingering 1). The vocal melody enters in the third measure of the second system with the lyrics '“Won't you come home, Bill Bai - ley, won't you come home?” she moans the whole day long. —'. The piano accompaniment includes various chords and fingerings throughout, such as F#dim, C, and F. The score concludes with a final piano flourish in the third system of the fourth system, marked with a 4 and a 2.

**Chords and Fingerings:**

- F** (3, 1, 2, 5)
- F#dim**
- Gm**
- C/E**
- C7**
- F** (1)
- F#dim**
- C**

**Lyrics:**

“Won't you come home, Bill Bai - ley,  
won't you come home?” she moans the  
whole day long. —

C7

“I’ll do the cook - ing, dar - ling, I’ll pay the

rent; I know I’ve done you

wrong. — ’Mem - ber that

rain - y eve that I drove you out with

2 3 4

**F7/E $\flat$**  **F7** **B $\flat$**

noth - ing but a fine - tooth comb! \_\_\_\_\_

4 2

2

**B $\flat$**  **Bdim**

I know I'm to blame, well

**F/C** **D7** **Gm7**

4 4

ain't that a shame? Bill Bai - ley, won't you

8

**C7** **F** **C+** **F** **8va**

1 2

please come home?"

# BIRTHDAY SONG

Traditional

**Moderately**

Musical score for the piano accompaniment of the "Happy Birthday" song. The score is written for piano (pf) in 3/4 time, marked "Moderately". The key signature is one sharp (F#), and the tempo is "Moderately". The score consists of four systems of music, each with a treble and bass staff. The first system includes a G7 chord with a 5 4 1 fingering and a C chord with a 3 fingering. The second system includes a C chord, a F chord with a 3 5 4 2 5 1 fingering, and a G7 chord with a 4 1 fingering. The third system includes a C chord and a G7 chord. The fourth system includes a C chord, a F chord, a C chord, a G7 chord, and a final C chord with a 5 4 1 fingering. The score is marked with a piano (pf) dynamic and a repeat sign at the end.

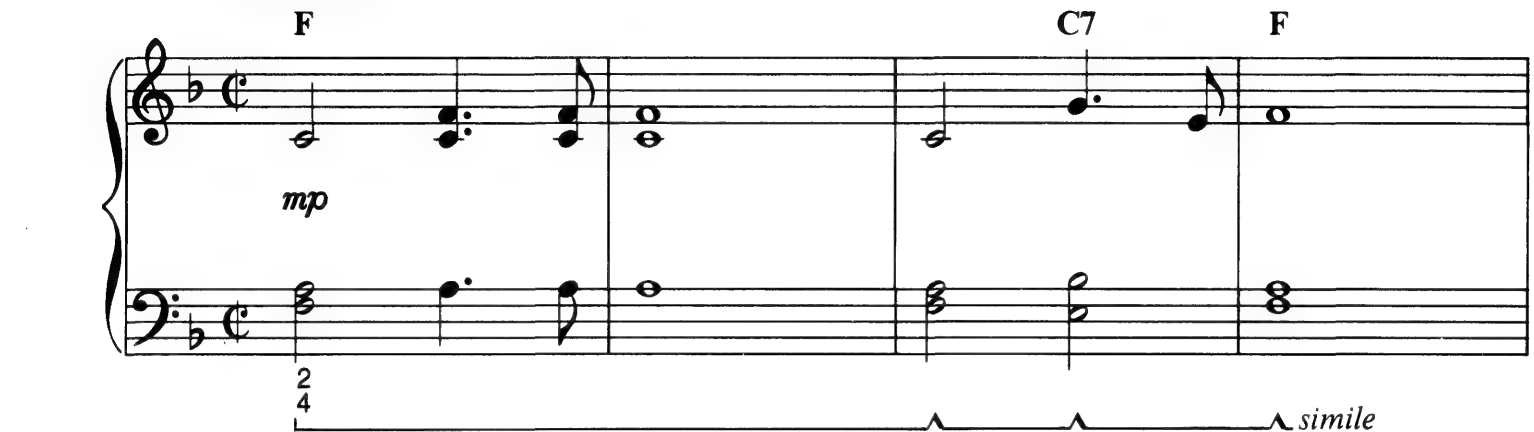
# BRIDAL CHORUS

from LOHENGRIN

By RICHARD WAGNER

Moderately

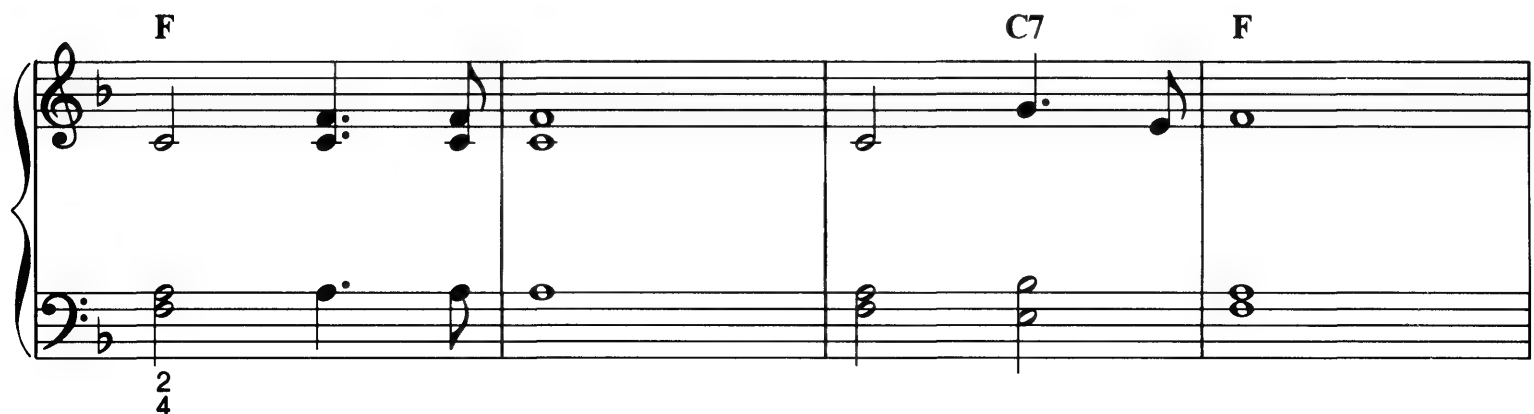
First system of the piano accompaniment for the Bridal Chorus. The music is in 2/4 time, key of B-flat major. The tempo is marked "Moderately". The first measure is marked with a forte (F) dynamic. The second measure is marked with a mezzo-piano (mp) dynamic. The third measure is marked with a C7 chord. The fourth measure is marked with a forte (F) dynamic. The fifth measure is marked with a simile marking. The sixth measure is marked with a simile marking.



Second system of the piano accompaniment for the Bridal Chorus, measures 7-10. The first measure is marked with a forte (F) dynamic. The second measure is marked with a mezzo-piano (mp) dynamic. The third measure is marked with a Bb chord. The fourth measure is marked with a forte (F) dynamic. The fifth measure is marked with a G7 chord. The sixth measure is marked with a C chord. The seventh measure is marked with a forte (F) dynamic. The eighth measure is marked with a mezzo-piano (mp) dynamic. The ninth measure is marked with a forte (F) dynamic. The tenth measure is marked with a mezzo-piano (mp) dynamic.



Third system of the piano accompaniment for the Bridal Chorus, measures 11-14. The first measure is marked with a forte (F) dynamic. The second measure is marked with a mezzo-piano (mp) dynamic. The third measure is marked with a C7 chord. The fourth measure is marked with a forte (F) dynamic. The fifth measure is marked with a mezzo-piano (mp) dynamic. The sixth measure is marked with a forte (F) dynamic. The seventh measure is marked with a mezzo-piano (mp) dynamic. The eighth measure is marked with a forte (F) dynamic. The ninth measure is marked with a mezzo-piano (mp) dynamic. The tenth measure is marked with a forte (F) dynamic.





1 2 Am To Coda  $\oplus$  Dm Gm C7 F 2

First system of musical notation (measures 1-4). Treble and bass staves. Chords: Am, Dm, Gm, C7, F. Includes a Coda symbol.

B $\flat$ /D Am/C Gm C F C

Second system of musical notation (measures 5-8). Treble and bass staves. Chords: B $\flat$ /D, Am/C, Gm, C, F, C.

B $\flat$ /D Am/C Gm D 2 A7 D 1 2

Third system of musical notation (measures 9-12). Treble and bass staves. Chords: B $\flat$ /D, Am/C, Gm, D, A7, D. Includes first and second endings.

Em/D D D/A 5/3 A 3 1 2 1 3

Fourth system of musical notation (measures 13-16). Treble and bass staves. Chords: Em/D, D, D/A, A. Includes fingerings 3, 1, 2, 1, 3.

Chords: D, Bm, D, E, A7sus, A

Chords: D, Dm, F/C, C, F, A

Chords: Dm, Am/C, Bb/D, Am/E, E7, A, D.C. al Coda

CODA Chords: Gm7, C, F

# BUFFALO GALS

(Won't You Come Out Tonight?)

Words and Music by  
COOL WHITE (JOHN HODGES)

Brightly

*mf*

C 5 3 G7 C

G7 C 5 1 2 4

As I was walk - ing down the street,  
2.,3. (See additional lyrics)

G7 C 2

down the street, down the street, a pret - ty lit - tle girl I

G7 C

5 chanced to meet, and we danced by the light of the moon.

*Chorus*

Buf - fa - lo gals, won't you come out to - night, come out to - night,

come out to - night? Buf - fa - lo gals, won't you come out to - night and

dance by the light of the moon? 2. I 3. I moon?

*Additional Lyrics*

2. I asked her if she'd stop and talk, stop and talk, stop and talk,  
Her feet took up the whole sidewalk, and left no room for me.  
*Chorus*

3. I asked her if she'd be my wife, be my wife, be my wife,  
Then I'd be happy all my life, if she'd marry me.  
*Chorus*

# BURY ME NOT ON THE LONE PRAIRIE

Words based on the poem "The Ocean Burial" by REV. EDWIN H. CHAPIN  
Music by OSSIAN N. DODGE

Relaxed (♩ = ♪ ♩)  
N.C.

*mf*

1 2 3  
"Oh, bur - y me

G6

not  
not  
not,"

on the lone prai -  
on the lone prai -  
and his voice failed

rie;"  
rie,  
there,

these words came  
where the coy - otes  
but we took no

Am/D

low  
howl  
heed

and so mourn - ful -  
and the wind blows  
of his dy - ing

G6

ly  
free,  
prayer.

from the pal - lid  
in a nar - row  
In a nar - row

lips  
grave  
grave

of a youth who  
just six by  
just six by

lay  
three.  
three,

on his dy - ing  
Oh, bur - y me  
we bur - ied him

Am/D

bed \_\_\_\_\_  
not \_\_\_\_\_  
there \_\_\_\_\_

at the close of  
on the lone prai -  
on the lone prai -

1., 2.

G6

day. \_\_\_\_\_  
rie. \_\_\_\_\_  
rie. \_\_\_\_\_

“Oh, bur - y me  
Oh, bur - y me

3.

N.C.

C6

Yes, we bur - ied him

there \_\_\_\_\_

on the lone prai -

rie, \_\_\_\_\_

**Dm/G**

where the owl all night

hoots mournful - ly,

and the blizzard beats

and the wind blows free



**Dm/G**

o'er his lone - ly grave

**C6**

on the lone prai - rie,

**Dm/G**

o'er his lone - ly grave

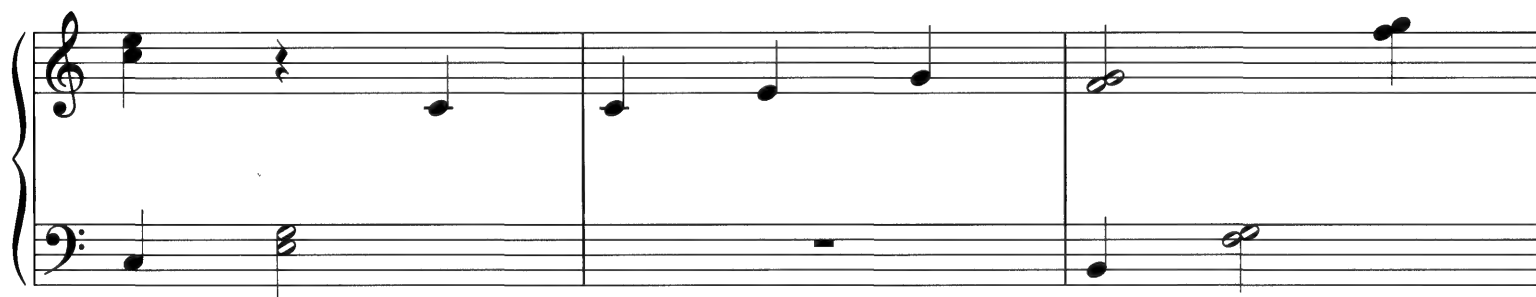
**C6**

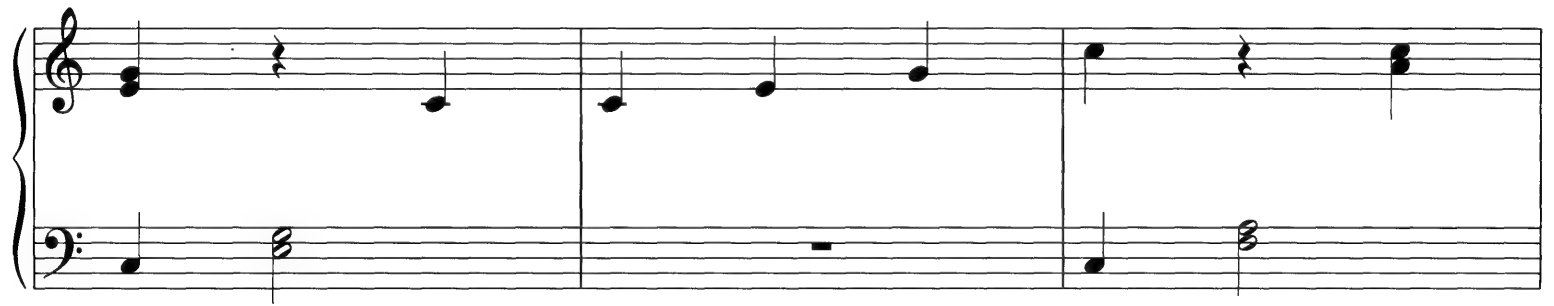
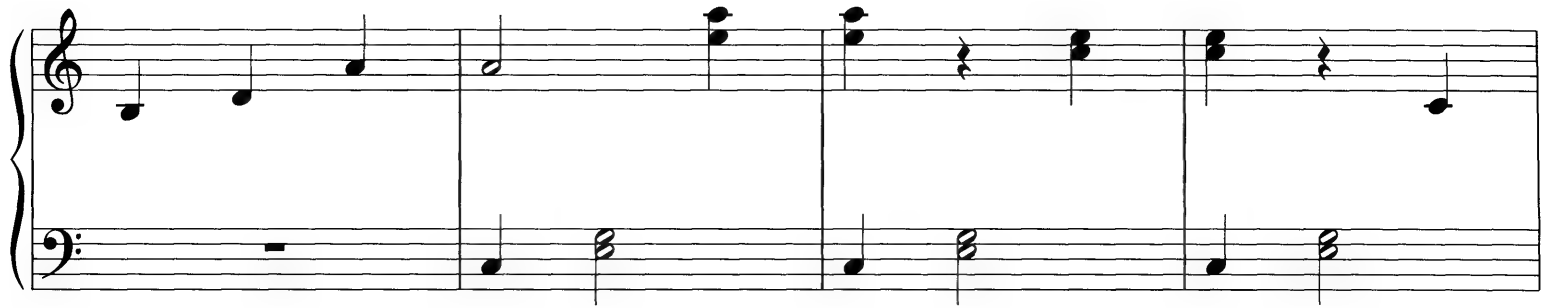
on the lone prai - rie.

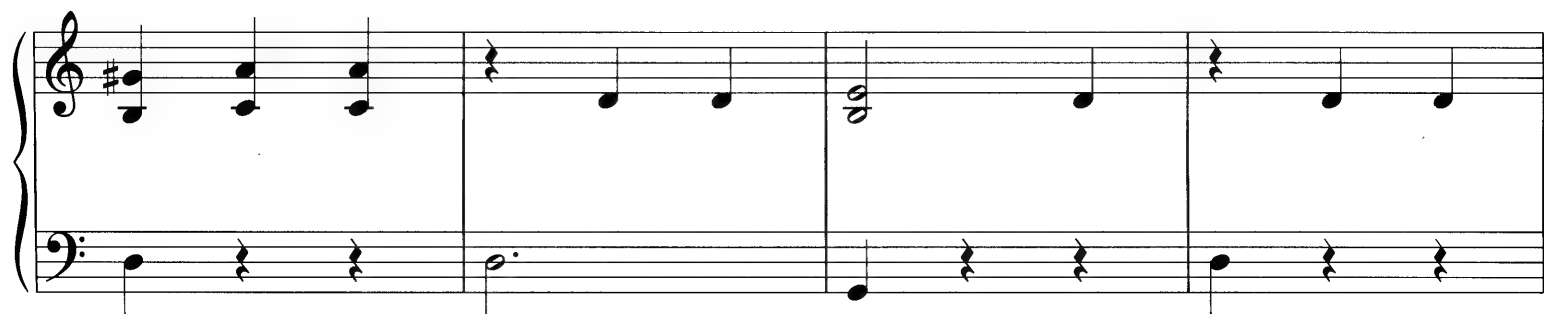
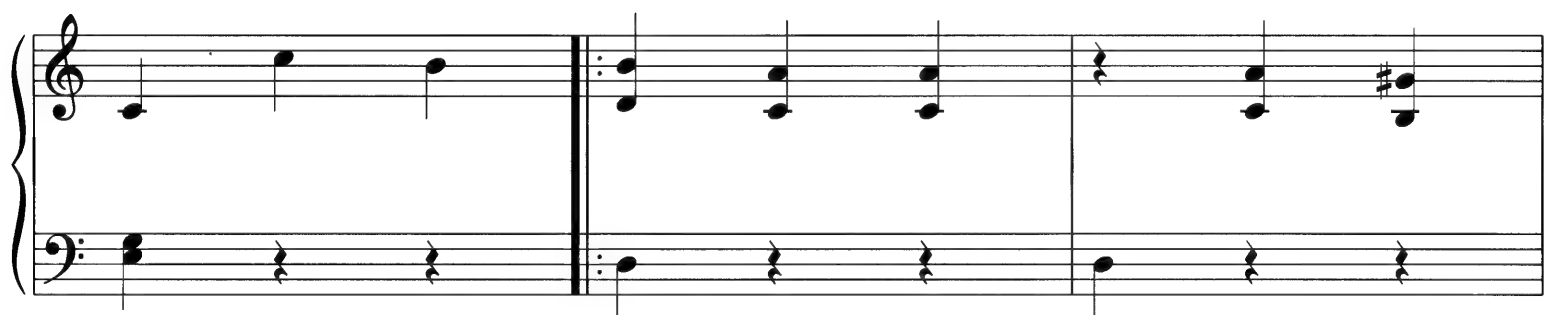
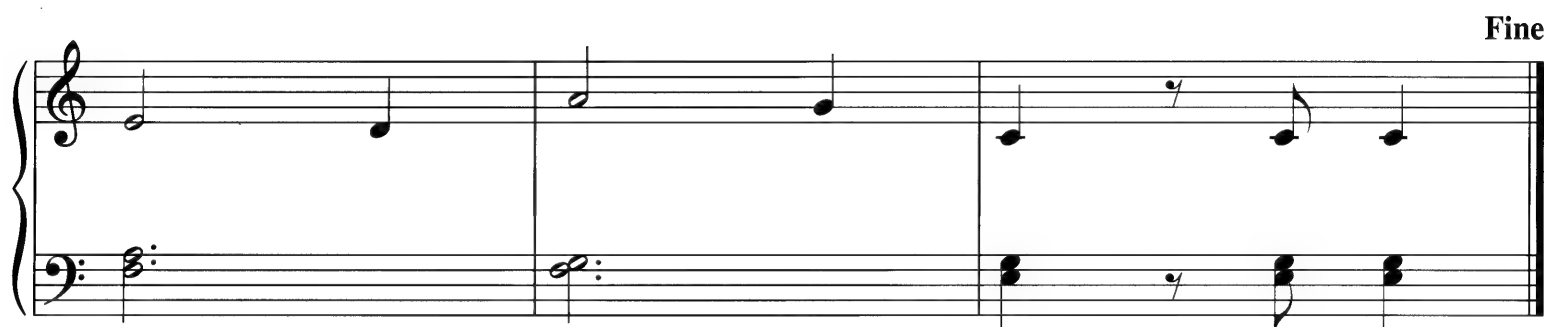
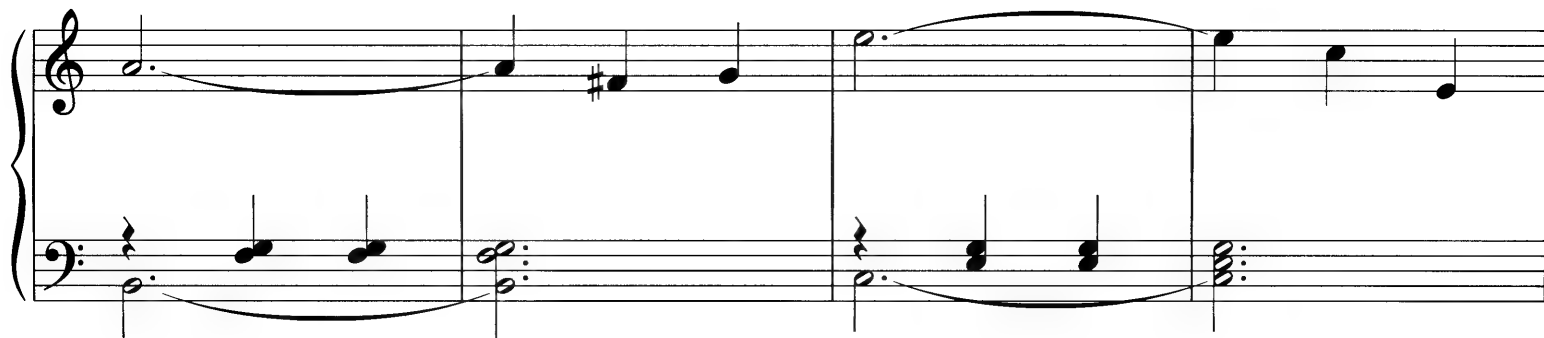
# BY THE BEAUTIFUL BLUE DANUBE

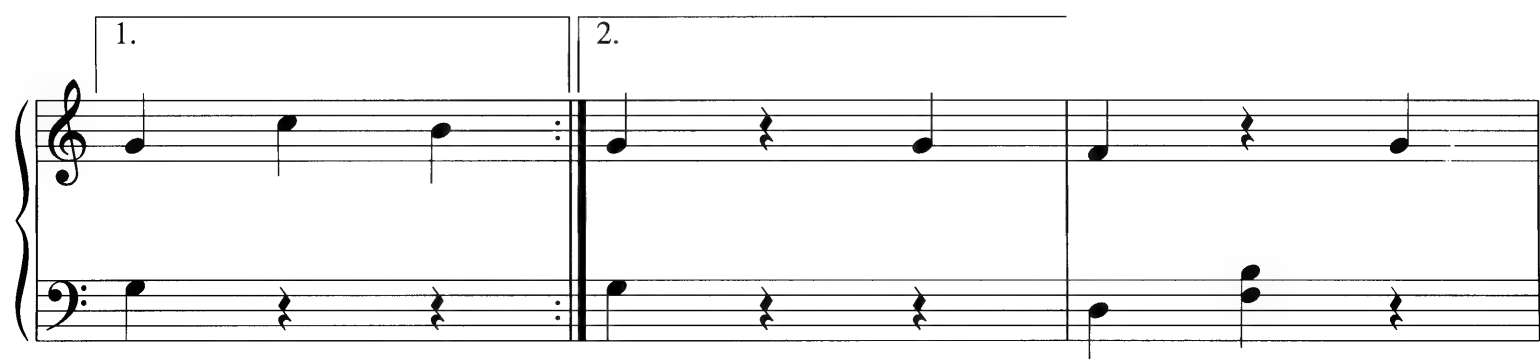
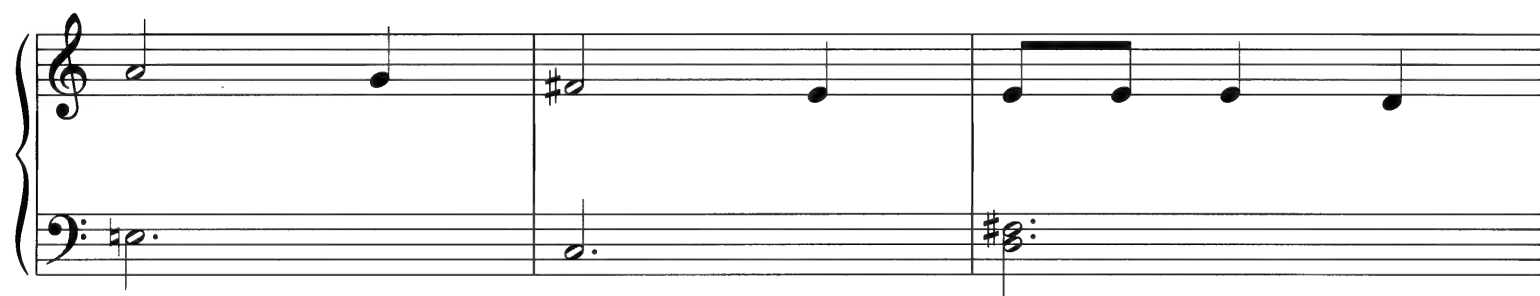
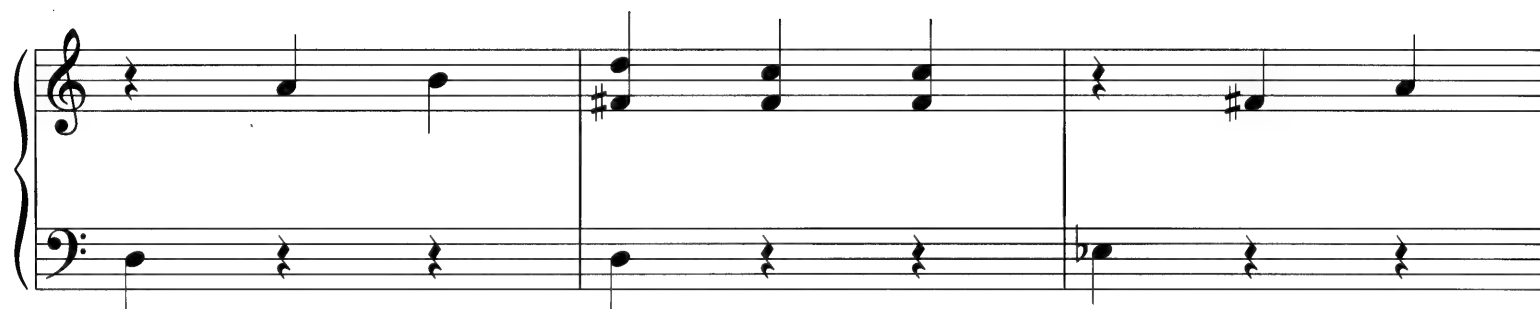
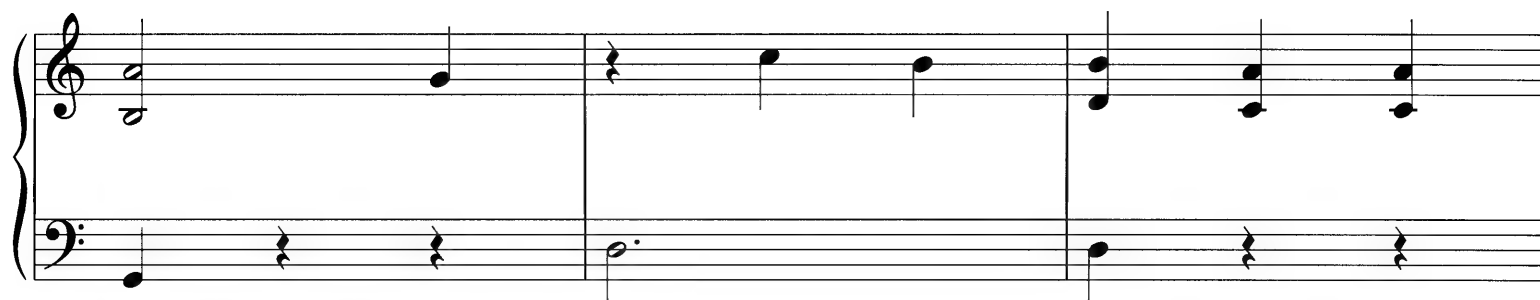
By JOHANN STRAUSS, JR.

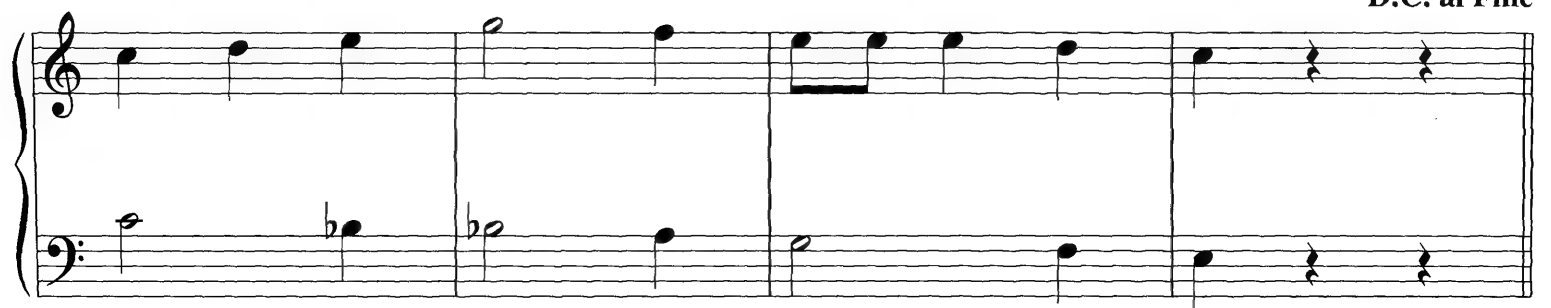
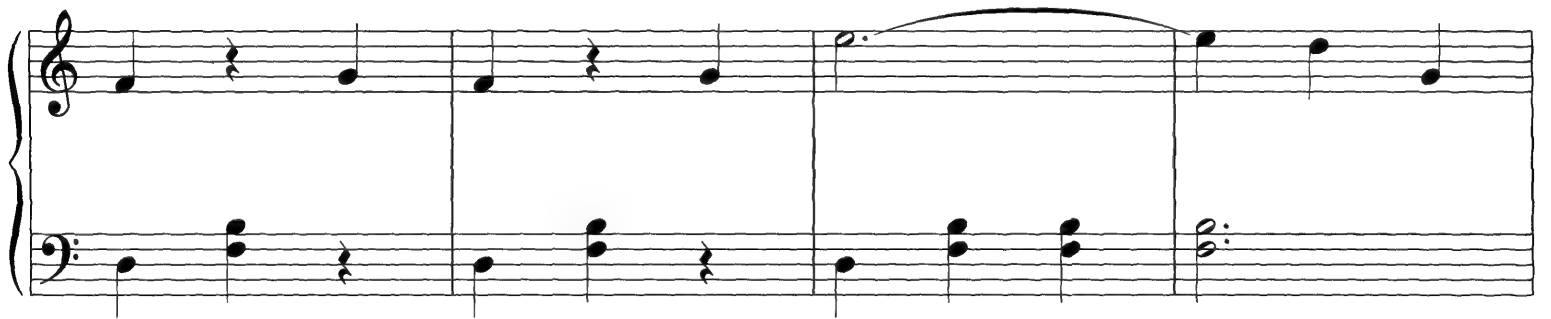
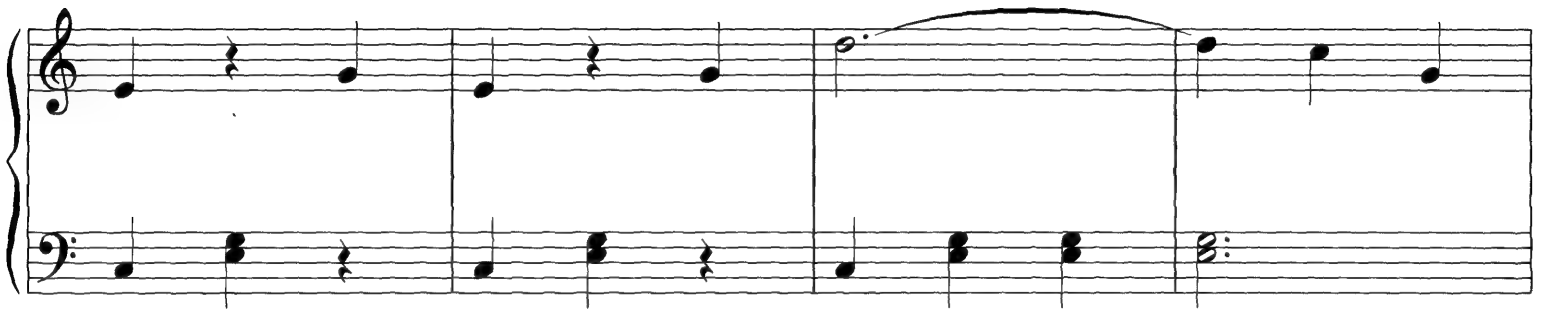
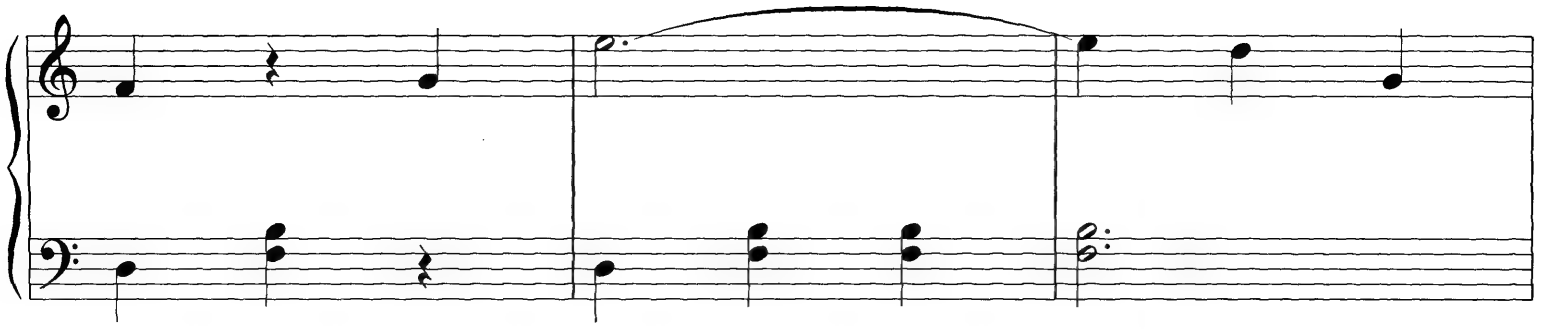
Moderately











D.C. al Fine

# BY THE BEAUTIFUL SEA

Words by HAROLD R. ATTERIDGE

Music by HARRY CARROLL

Brightly

C7

C7

*mf*

By the sea, by the sea, by the

beau - ti - ful sea, you and I, you and I, oh, how

hap - py we'll be. When each wave comes a - roll - ing

in, we will duck or swim and we'll float and fool a -

round the wa - ter. O - ver and un - der and then up for air, —

C7

— Pa is rich, Ma is rich, so now what do we care? —

C+ F

— I love to be be - side your side, be - side the sea, be - side the

F7 Bb Bdim Am D7

sea - side by the beau - ti - ful sea. —

G7 C7 F

5 2 1



# BY THE LIGHT OF THE SILVERY MOON

Lyric by ED MADDEN  
Music by GUS EDWARDS

Rhythmically (♩ =  $\overset{\frown}{\text{3}} \text{ } \text{♩}$ )

The musical score is written in 4/4 time. The piano accompaniment begins with a treble clef and a key signature of one sharp (F#). The first system shows the piano introduction with a treble clef and a key signature of one sharp. The tempo is marked *mf*. The lyrics "By the" are written under the piano introduction. The second system shows the vocal melody with lyrics "light of the sil - ver - y moon,". The piano accompaniment continues with a treble clef and a key signature of one sharp. The lyrics "light of the sil - ver - y moon," are written under the piano accompaniment. The third system shows the vocal melody with lyrics "I want to spoon, to my hon - ey I'll". The piano accompaniment continues with a treble clef and a key signature of one sharp. The lyrics "I want to spoon, to my hon - ey I'll" are written under the piano accompaniment. The fourth system shows the vocal melody with lyrics "croon love's tune. Hon - ey - moon". The piano accompaniment continues with a treble clef and a key signature of one sharp. The lyrics "croon love's tune. Hon - ey - moon" are written under the piano accompaniment.

**System 1:** Treble clef, 4/4 time. Key signature: one sharp (F#). Chord: C (3 1). Dynamics: *mf*. Lyrics: By the

**System 2:** Treble clef, 4/4 time. Chords: C, F (1-5), A7. Lyrics: light of the sil - ver - y moon,

**System 3:** Treble clef, 4/4 time. Chords: D7, G7. Lyrics: I want to spoon, to my hon - ey I'll

**System 4:** Treble clef, 4/4 time. Chords: C, C#dim7, G7sus/D, G7, C. Lyrics: croon love's tune. Hon - ey - moon

F A7 Dm

— keep a - shin - ing in June, your sil - v'ry

C D7 Fm C Am

beams will bring love dreams. We'll be cud - dling

E7 A7 D7 G7 1. C

soon, by the sil - ver - y moon.

2. C

By the moon.

# BY THE WATERS OF BABYLON

Traditional

Slowly  
Dm

*mf*

By the wa - ters of Ba - by - lon,\_\_\_\_

Bb C7 F A7 Dm

there we sat us down\_\_\_\_ and wept when we re -

Gm C7 F Fsus F

mem - bered thee, oh, Zi - on.\_\_\_\_

F+ F6 Bbm/F

As for our harps,\_\_\_\_ we hanged them up on the wil - low

F Dm C7 C/Bb

trees, \_\_\_\_\_ for they that had brought us to mis - e - ry

A7 Bb C7 F

asked of us a joy - ful song. Yea, they did speak to us with

Bb A7 D

mock - ing words: "Sing us now, sing us one of the

G D A7 D Bm E7 A

songs \_\_\_\_\_ of Zi - on!" Then we did an - swer:

D G D G D G D Bm

"How can we— sing to you, how can we sing— our— glad songs in a

E7 A7 D7 Gm C

strange land?" Je - ru - sa - lem, if I should for - get thee,

Em7b5 F13/Eb Bbm/Db F/C D7

oh, Je - ru - sa - lem, then, then

Gm C7 F Gm C6 F

let my right hand for - get her cun - ning.

# C.C. RIDER

Traditional

Blues (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

C7

C7

*mf*

C. Tell me, rid - er, rid - er,

F7

see what you have done.  
what is on your mind.

C. C. rid - er,  
Tell me, rid - er,

see what you have done.  
what is on your mind.

C7

G7

You Oh, made tell me love you,  
why you

F7

C7

now your friend has come.  
treat me so un - kind.

# THE CAMPBELLS ARE COMING

Scottish Folksong

**Brightly**

*mf*

1  
4

2

D

1

3

2

A

2

D

2

1

3

G

2

4

D

1

2

1

3

1

2

G

2

D

1

G

2

4

D

2

# CAN CAN POLKA

Traditional

Moderately fast

A7 5 *mf* D A7  
 1 1 2

D A7 D 5  
 3 2

A7 1 3 D A7 D  
 1 2 3

A7 D A7 1. D 2. D  
 1. 2.



# CANON IN D

By JOHANN PACHELBEL

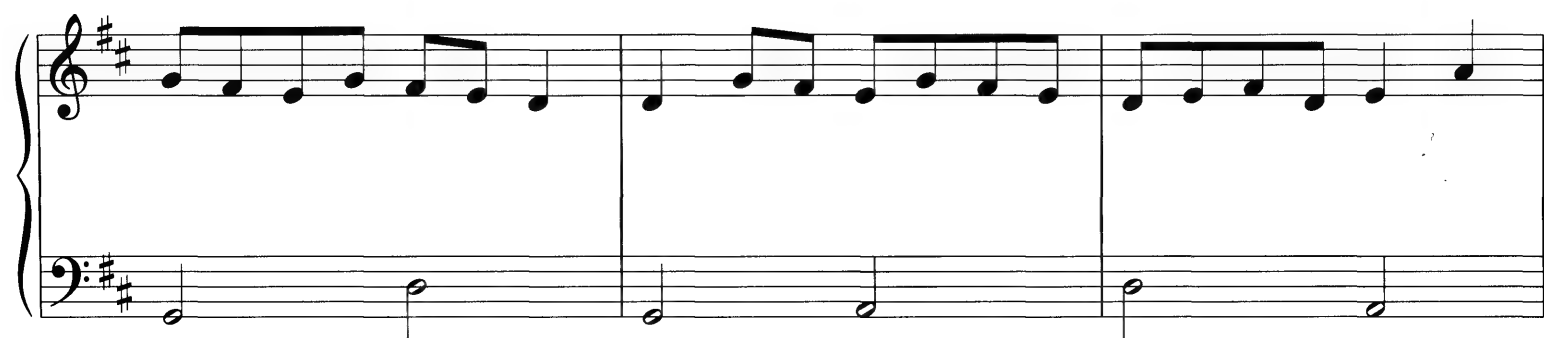
**Slowly**

The musical score is written for piano in D major, 4/4 time. It begins with a piano introduction marked *mp* (mezzo-piano). The introduction consists of four measures: the right hand plays a series of chords (D major, E major, F# major, G major), and the left hand plays a descending bass line (D4, C#3, B2, A2, G2, F#2, E2, D2). The first system of the canon begins with a right-hand entry in the first measure, followed by a left-hand entry in the third measure. The second system continues the canon with a right-hand entry in the first measure and a left-hand entry in the third measure. The third system concludes the canon with a right-hand entry in the first measure and a left-hand entry in the third measure. The score is written on grand staves with treble and bass clefs, and the key signature is D major (two sharps).

*mp*

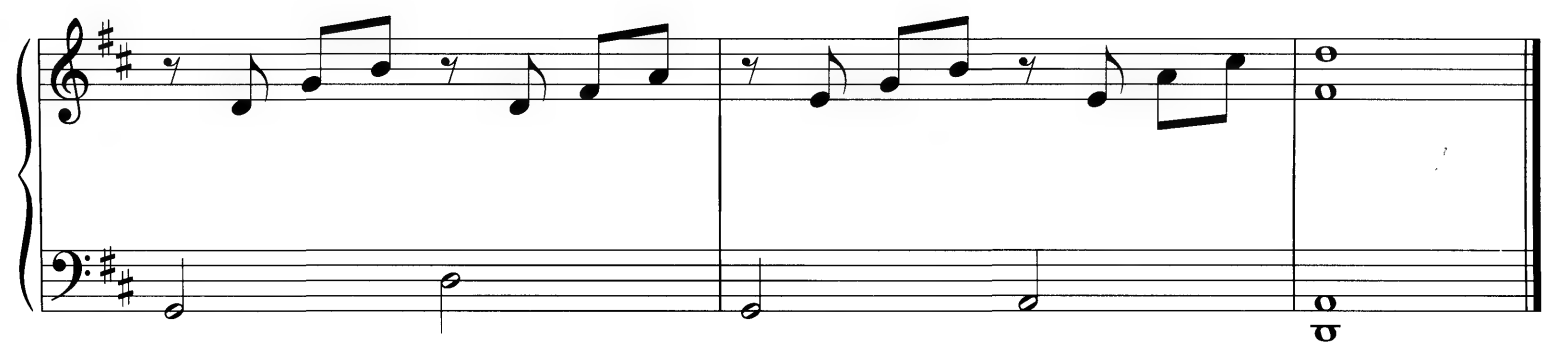
1 3 2 5 4

5 4









# CARELESS LOVE

Anonymous

**Moderately**

*mf*

2

5

F C F

Love, oh love, oh, care-less love, oh, oh,  
I was hap-py as can be. My

C F

love, oh love, oh, care-less love. My love was  
days were sun - ny, bright and free. You came a -

F7 Bb F

one to kiss and run, oh, you see what  
long to do me wrong, and you brought your

1 5 1 4

C 1. F 2. F C F

care-less love has done. me.

1

# CARNIVAL OF VENICE

By JULIUS BENEDICT

Moderately

F

4  
2

*mf*

La  
Oh,

With pedal

C7

5  
12  
1

bru - na gon - do - let - ta ap -  
come to me when day - light sets, my

F

pres - ta Bar - ca - rol, Oltr'  
sweet, then come to me, when

C7

il - ca - nal m'a - spet - ta co -  
smooth - ly go our gon - do - lets

lui o'er che the ben moon - mio light vuol. sea, Se when

2

F

co - sa e mirth's - a - a - mor wake - tu and sa love i be - Deh gins be - vie neath ni that

5

C7

non glanc - tar - ing dar. ray, E with quel sounds - che of tu flutes - vor and

2

F

ra - i man - do - Prom - lins to et steal to a young te hearts - do a - nar. way,

2

C7

F



C7

La bru - na gon - do - let  
 then come to me when day - light

5

F

ta ap - pres - ta Bar - ca - rol  
 sets, my sweet, then come to me oltr' when

2 3

C7

il ca - nal m'a - spet  
 smooth - ly go our gon - do - ta co -

5 1 5 1 5 1 5 3 3

F

lui che ben mio vuol.  
 o'er the moon - light sea. rit.

1 2

# CAROLINA IN THE MORNING

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

Moderately (♩ =  $\overset{\frown}{\text{3}}$ )

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately' with a tempo indication of a quarter note equal to a triplet of eighth notes. The introduction features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic. The first system of the piano introduction is in C major, with a key signature of one sharp (F#). The second system continues in C major, with a key signature of one sharp (F#). The vocal melody begins in the second system, with lyrics 'Noth - ing would be fin - er than to'. The piano accompaniment continues with a bass line. The third system of the piano introduction is in C major, with a key signature of one sharp (F#). The vocal melody continues with lyrics 'be in Car - o - lin - a in the morn - ing.'. The piano accompaniment continues with a bass line. The fourth system of the piano introduction is in C major, with a key signature of one sharp (F#). The vocal melody continues with lyrics 'No one could be sweet - er than my sweet - ie when I meet her in the morn - ing.'. The piano accompaniment continues with a bass line. The fifth system of the piano introduction is in C major, with a key signature of one sharp (F#). The vocal melody continues with lyrics 'Where the morn - ing glo - ries'. The piano accompaniment continues with a bass line. The score includes various musical notations such as treble and bass staves, clefs, time signatures, key signatures, dynamics, and lyrics.

**System 1:** C, 5, 3, mf, C, Cmaj7, Noth - ing would be fin - er than to

**System 2:** C6, C#dim, G7, be in Car - o - lin - a in the morn - ing.

**System 3:** Dm, Dm(maj7), Dm7, G7, D#dim7, No one could be sweet - er than my sweet - ie when I meet her in the morn -

**System 4:** C, F, C, ing., Where the morn - ing glo - ries

twine a - round the door, whis - per - ing pret - ty

F A7 D7

1 2 3 2

sto - ries I long to hear once more.

G E7 Am D7 G7

Stroll - ing with my girl - ie where the dew is pearl - y ear - ly in the morn -

C Cmaj7 C6 C#dim G7

ing. But - ter - flies all flut - ter up and kiss each lit - tle but - ter - cup at

Dm Dm(maj7) Dm7 G7

F#dim7 G7 C

dawn - ing. If I had A - lad - din's lamp for

4 C7 F D7 G7

on - ly a day, — I'd make a wish and here's what I'd say:

C

2 4 3

Noth - ing could be fin - er than to be in Car - o - lin - a in the

D7 G7 1. C 2. C

morn - ing! ing!

# CHIAPANECAS

Traditional

**Moderately fast**

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is for piano (mf) and features a melody in the right hand and a bass line in the left hand. The melody is marked with fingerings (1, 2) and includes a C7 chord. The bass line includes a 5th finger marking.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score is divided into two systems, each with six measures. The first system is labeled "F" and the second system is labeled "C7". The melody consists of eighth and quarter notes, and the accompaniment consists of quarter and eighth notes, with some rests. The score is written in a simple, clear style, suitable for a beginner's music book.

A musical score for the song "The Rose Tree". The score is written for a piano, with a grand staff consisting of a treble and a bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the treble clef, while the bass clef provides harmonic support. The score is divided into five measures. The first measure contains a whole note chord in the bass clef (F2, Bb1) and a half note in the treble clef (F4). The second measure contains a whole note chord in the bass clef (F2, Bb1) and a half note in the treble clef (A4). The third measure contains a whole note chord in the bass clef (F2, Bb1) and a half note in the treble clef (G4). The fourth measure contains a whole note chord in the bass clef (F2, Bb1) and a half note in the treble clef (F4). The fifth measure contains a whole note chord in the bass clef (F2, Bb1) and a half note in the treble clef (F4). Above the fourth measure, the chord "F C7" is written, and above the fifth measure, the chord "F" is written.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, while the accompaniment consists of a steady eighth-note bass line with chords. The score is divided into four measures. The first measure has a repeat sign. The second measure has a repeat sign. The third measure has a repeat sign. The fourth measure has a repeat sign. The score ends with a double bar line.

F



C7



1. F

F7



2. F

C7

F

C7

F



# CHINATOWN, MY CHINATOWN

Words by WILLIAM JEROME  
Music by JEAN SCHWARTZ

# Brightly

[illegible]

G7

where the lights are low, hearts that know no

Am E7 Am D7

oth - er land, drift - ing to and

musical score for the song "Dreamy" by The Beatles. The score is written for piano and voice. The piano part is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The melody starts on G4, moves to A4, then B4, and then a series of eighth notes: C5, B4, A4, G4, F#4, E4, D4, C4. The bass line starts on C3, moves to D3, then E3, and then a series of eighth notes: F3, G3, A3, B3, C4, D4, E4, F4. The vocal melody starts on C4, moves to D4, then E4, and then a series of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4. The lyrics "Dream - y, dream - y" are written below the vocal melody.

Chi - na - town, al - mond eyes of

Chords: C7, C7#5

The first system of the musical score for 'China Town'. It consists of two measures. The first measure contains the lyrics 'Chi - na - town,' and the second measure contains 'al - mond eyes of'. The melody is in the treble clef, and the bass line is in the bass clef. Chords C7 and C7#5 are indicated above the notes in the second measure.

brown, hearts seem light and

Chords: F, Bb7

The second system of the musical score. It consists of two measures. The first measure contains the lyrics 'brown,' and the second measure contains 'hearts seem light and'. The melody is in the treble clef, and the bass line is in the bass clef. Chords F and Bb7 are indicated above the notes in the first and second measures respectively.

life seems bright in dream - y Chi - na -

Chords: C/G, A7, D7, G7

The third system of the musical score. It consists of two measures. The first measure contains the lyrics 'life seems bright' and the second measure contains 'in dream - y Chi - na -'. The melody is in the treble clef, and the bass line is in the bass clef. Chords C/G, A7, D7, and G7 are indicated above the notes in the first and second measures respectively.

town! town!

Chords: 1. C, C#dim, Dm, G7; 2. C

The fourth system of the musical score. It consists of two measures. The first measure contains the lyrics 'town!' and the second measure contains 'town!'. The melody is in the treble clef, and the bass line is in the bass clef. Chords 1. C, C#dim, Dm, G7 and 2. C are indicated above the notes in the first and second measures respectively.



# CIELITO LINDO

**(My Pretty Darling)**

By C. FERNANDEZ

## Brightly

C

C

*mf*

**G7**

C

G7

C

G7

3

1. C

2.  
C

F

This system contains measures 1 through 6. Measure 1 has a treble clef with a half note G4 and a bass clef with a half note F3. Measure 2 has a treble clef with a half note A4 and a bass clef with a half note G3. Measure 3 has a treble clef with a half note B4 and a bass clef with a half note F3. Measure 4 has a treble clef with a half note C5 and a bass clef with a half note G3. Measure 5 has a treble clef with a half note D5 and a bass clef with a half note A3. Measure 6 has a treble clef with a half note E5 and a bass clef with a half note B3. A repeat sign is at the end of measure 6.

Dm

G7

C

This system contains measures 7 through 12. Measure 7 has a treble clef with a half note F3 and a bass clef with a half note F3. Measure 8 has a treble clef with a half note G3 and a bass clef with a half note G3. Measure 9 has a treble clef with a half note A3 and a bass clef with a half note A3. Measure 10 has a treble clef with a half note B3 and a bass clef with a half note B3. Measure 11 has a treble clef with a half note C4 and a bass clef with a half note C4. Measure 12 has a treble clef with a half note D4 and a bass clef with a half note D4. A repeat sign is at the end of measure 12.

G7

1.  
C

This system contains measures 13 through 18. Measure 13 has a treble clef with a half note E4 and a bass clef with a half note E4. Measure 14 has a treble clef with a half note F4 and a bass clef with a half note F4. Measure 15 has a treble clef with a half note G4 and a bass clef with a half note G4. Measure 16 has a treble clef with a half note A4 and a bass clef with a half note A4. Measure 17 has a treble clef with a half note B4 and a bass clef with a half note B4. Measure 18 has a treble clef with a half note C5 and a bass clef with a half note C5. A repeat sign is at the end of measure 18.

2.

G7

C

This system contains measures 19 through 24. Measure 19 has a treble clef with a half note D5 and a bass clef with a half note D5. Measure 20 has a treble clef with a half note E5 and a bass clef with a half note E5. Measure 21 has a treble clef with a half note F5 and a bass clef with a half note F5. Measure 22 has a treble clef with a half note G5 and a bass clef with a half note G5. Measure 23 has a treble clef with a half note A5 and a bass clef with a half note A5. Measure 24 has a treble clef with a half note B5 and a bass clef with a half note B5. A repeat sign is at the end of measure 24.

# CLARINET POLKA

Traditional

**Brightly**

The musical score is written for a clarinet in 4/4 time, featuring a key signature of two flats (Bb and Eb). The tempo/style is marked "Brightly". The first system begins with a mezzo-forte (*mf*) dynamic. The melody is primarily in the treble clef, while the bass clef provides a simple harmonic accompaniment. The score is divided into four systems, each containing two measures. The first system includes fingerings (5, 1, 1) and a dynamic marking. The second system includes fingerings (2, 2, 3). The third system includes a repeat sign, a key signature change to Bb, and fingerings (1, 2, 3, 1, 2, 3). The fourth system includes chord markings (Bdim and F7) and fingerings (5, 4, 3, 1, 3).

5  
*mf*  
1  
1  
2  
2  
3  
1  
2  
3  
1  
2  
3  
1  
2  
3  
Bdim  
F7  
5  
4  
3  
1  
3

First system of piano music in B-flat major. The right hand features a melodic line with fingerings: 2, 1, 1, 2, 3, 4, 5. The left hand provides a simple harmonic accompaniment with half notes.

Second system of piano music in B-flat major. The right hand continues the melodic line with fingerings: 5, 4, 3. The left hand continues the harmonic accompaniment.

Third system of piano music in B-flat major. The right hand continues the melodic line with fingerings: 1, 3, 2, 1. The left hand continues the harmonic accompaniment. Chord symbols **Bdim** and **F7** are indicated above the staff.

Fourth system of piano music in B-flat major. The right hand continues the melodic line with fingerings: 5, 2. The left hand continues the harmonic accompaniment.

1. **To next strain** 2. **To Trio** 3. **Fine**

B $\flat$  B $\flat$  B $\flat$

C7 F C7

2 3 1 3 1 3 2

F C7 F

1 4 3 1 4 2 3

C7 1. F 2. F D.S. al Trio

## Trio

First system of piano music. The key signature has three flats (B-flat, E-flat, A-flat). The system begins with a double bar line. The right hand starts with a half note chord of E-flat and B-flat, marked with a 5/3 interval. This is followed by a descending eighth-note triplet (G4, F4, E4) and a quarter note D4. The left hand plays a half note G3. The system continues with a half note D4 in the right hand and a half note G3 in the left hand, followed by a half note E4 in the right hand and a half note G3 in the left hand.

Second system of piano music. The right hand begins with a quarter-note triplet (F4, E4, D4) and a quarter note C4. This is followed by a half note chord of E-flat and B-flat, marked with a 5/3 interval. The left hand plays a half note G3. The system continues with a half note D4 in the right hand and a half note G3 in the left hand, followed by a half note E4 in the right hand and a half note G3 in the left hand. The system concludes with a first ending bracket over a half note D4 in the right hand and a half note G3 in the left hand, followed by a quarter-note triplet (F4, E4, D4) and a quarter note C4.

Third system of piano music. The right hand begins with a quarter-note triplet (F4, E4, D4) and a quarter note C4. This is followed by a half note chord of E-flat and B-flat, marked with a 5/3 interval. The left hand plays a half note G3. The system continues with a half note D4 in the right hand and a half note G3 in the left hand, followed by a half note E4 in the right hand and a half note G3 in the left hand. The system concludes with a second ending bracket over a half note D4 in the right hand and a half note G3 in the left hand, followed by a quarter-note triplet (F4, E4, D4) and a quarter note C4.

Fourth system of piano music. The right hand begins with a quarter-note triplet (F4, E4, D4) and a quarter note C4. This is followed by a half note chord of E-flat and B-flat, marked with a 5/3 interval. The left hand plays a half note G3. The system continues with a half note D4 in the right hand and a half note G3 in the left hand, followed by a half note E4 in the right hand and a half note G3 in the left hand. The system concludes with a first ending bracket over a half note D4 in the right hand and a half note G3 in the left hand, followed by a quarter-note triplet (F4, E4, D4) and a quarter note C4. The system ends with a double bar line and the instruction "D.S. al Fine".

(Oh, My Darling)  
**CLEMENTINE**

Words and Music by  
PERCY MONTROSE

Moderately

**Verse**

In a cav - ern in a can - yon, Ex - ca -

vat - ing for a mine, Dwelt a min - er, for - ty

nin - er, And his daugh - ter Clem - en - tine. Oh my

F

dar - lin', Oh my dar - lin', Oh my dar - lin', Clem - en -

C C7

tine, You are lost and gone for -

F C7 F

ev - er, Dread - ful sor - ry, Clem - en - tine.

### Additional Words

Light she was, and like a fairy, and her shoes were number nine,  
Herring boxes without topses, sandals were for Clementine.  
(Repeat Chorus)

Drove she ducklings to the water every morning just at nine,  
Hit her foot against a splinter, fell into the foaming brine.  
(Repeat Chorus)

Ruby lips above the water, blowing bubbles soft and fine,  
Alas for me! I was no swimmer, so I lost my Clementine.  
(Repeat Chorus)



# CHURCH IN THE WILDWOOD

Tune Name: CHURCH IN THE VALLEY

Words and Music by  
DR. WILLIAM S. PITTS

Moderate steady beat

Piano introduction in B-flat major, 4/4 time. The right hand features a triplet of eighth notes (B-flat, A, G) followed by a half note (F) and a quarter note (E-flat). The left hand plays a steady bass line with a triplet of eighth notes (B-flat, A, G) followed by a half note (F) and a quarter note (E-flat). The dynamic is marked *mf*.

First line of the song. The vocal melody is in B-flat major, 4/4 time. The piano accompaniment is in B-flat major, 4/4 time. The lyrics are: "There's a church in the val - ley by the wild - wood no How sweet on a clear - bath morn - ing to". The piano accompaniment features a steady bass line with a triplet of eighth notes (B-flat, A, G) followed by a half note (F) and a quarter note (E-flat). The dynamic is marked *mf*.

Second line of the song. The vocal melody is in B-flat major, 4/4 time. The piano accompaniment is in B-flat major, 4/4 time. The lyrics are: "love - li - er spot in the dale No place is so dear to my list to the clear ring - ing bell Its tones so sweet - ly are". The piano accompaniment features a steady bass line with a triplet of eighth notes (B-flat, A, G) followed by a half note (F) and a quarter note (E-flat). The dynamic is marked *mf*.

B $\flat$  F7 B $\flat$

child - hood as the lit - tle brown church in the vale.  
 call - ing o — come to the church in the vale.

3 B $\flat$  1 3 F

(Oh— come come come come) Come to the church in the wild - wood oh

B $\flat$  4 E $\flat$

come to the church in the vale! No— place is so dear to my

B $\flat$  F7 B $\flat$  D.S.

child - hood as the lit - tle brown church in the vale.

# COME BACK TO SORRENTO

By ERNESTO DE CURTIS

Moderately slow

Gm

Dm

*mf*

*With pedal*

A7

Dm

*a tempo*

*mp*

Dm

Gm

Guar-da il ma-re co m'è, bel-lo! spi-ra tan-to sen-ti-ti  
 Ve-di il ma-re di Sor-ren-to! ren-to! che te-so-ri ce-la in  
 (For English see additional lyrics)

Dm

Bb

Gm

Dm

men-to, co-me il tuo soa-ve ac-cen-to  
 fon-do. chi ha gi-ra-to tut-to il mon-do

**Em7b5** **A7** **D** **D/F#**

3

che me, de - sto, fa so - gnar.  
non lo sa di - men - ti - car.  
*rit.* *a tempo*

5

Sen - ti co - me lie - ve  
Ve - di co - me le Si -

*mf*

1 2 1 3 4

**Em7** **A7** **D6**

sa - le  
re - ne

dai giar - di - ni o - dor d'a - ran - ci:  
or ti guar - da - no in - can - ta - te,

2  
3

**Em7**

3

un pro - fu - mo non v'hae - gua - le  
par che vo - glia - no a te so - la

**A7** **D** **D/F#**

3

per chi pal - pi - ta d'a - mor!  
dol - ci co - se mor - mo - rar.

E tu di ci "Io par - to, ad -  
E tu di ci "Io par - to, ad -

5 2

Em7

F#7

Bm

di - o!"  
di - o!"

T'al - lon - ta - ni dal mio  
T'al - lon - ta - ni dal mio

co - re:  
co - re:

*f*

5

Bb

Gm

Dm

Em7b5

A7

ques - ta ter - ra dell' a - mo - re  
ques - ta ter - ra dell' a - mo - re

hai la for - za di la -  
hai la for - za di la -

D

Em7

sciar?  
sciar?

Ma non mi fug - gir,  
*mf* *a tempo*

A7

D

Gm

non dar - mi più tor - men - to

Tor - na a Sor -

*f*

ren - to, non far - mi mo -

1. *rir! a tempo* *mp*

2. *rir!*

### English Lyrics

1. Oh how deep is my devotion,  
 Oh how sweet is my emotion,  
 As in dreams I cross an ocean  
 To be with a love so true.  
 Once again to hold you near me,  
 Once again to kiss you dearly,  
 Once again to let you hear me  
 Tell you of my love so true.  
 As I wake, my tears are starting,  
 Thinking of the hour of parting,  
 Thinking of a ship departing  
 From Sorrento and from you.  
 I'll come back, my love,  
 To meet you in Sorrento,  
 I'll come to Sorrento,  
 To you, my love!

2. I keep dreaming of Sorrento,  
 For I met you in Sorrento,  
 And you gave me a momento  
 To be treasured all my days.  
 Oh! the night was warm and lovely,  
 Stars were in the sky above me,  
 And your kiss declared you love me  
 It's a memory that stays.  
 Though my heart is wrapped with sadness,  
 I recall that night of gladness,  
 Ev'ry moment full of madness  
 Will remain with me always.  
 I'll come back, my love,  
 To meet you in Sorrento,  
 I'll come to Sorrento,  
 To you, my love!

# COMIN' THROUGH THE RYE

By ROBERT BURNS

With a lilt (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

*mf*

F C7 F C7 F C7 F F Gm

If a bod - y meet a bod - y  
If a bod - y meet a bod - y

C7 F Gm C7 F

com - in' through the rye.  
com - in' from the town.

If a bod - y kiss a bod - y,  
If a bod - y greet a bod - y,

need a bod - y cry.  
need a bod - y frown.

C7 F Bb F C7 F C7

Ev - 'ry las - sie has her lad - die, nane, they say, hey I. Yet a' the lads they smile on me when

1. F C7 F 2. F C7 F

com - in' through the rye.  
com - in' through the rye.

# DARK EYES

Russian Cabaret Song

**Fast**

The musical score is written for piano in 3/4 time, key of D major. It consists of four systems of music. The first system is marked 'Fast' and 'mf'. The second system continues the melody. The third system features a change to Am and B7 chords. The fourth system includes a first ending (1.) and a second ending (2.) leading to a final cadence.

**System 1:** Treble clef, 3/4 time. Chords: Em (4/2), B7 (3, 4). Bass clef: 2, 5, 1. Dynamics: *mf*.

**System 2:** Treble clef. Chords: Em, B7, Em. Bass clef: 5, 2, 1.

**System 3:** Treble clef. Chords: Am, Em, B7. Bass clef: 4, 1, 2, 1.

**System 4:** Treble clef. Chords: Em. First ending (1.) and second ending (2.) leading to a final cadence. Bass clef: 1, 2, 1.



# CRIPPLE CREEK

American Fiddle Tune

Moderately

**F** **C7** **F** **F**

*mf*

1 4

I got a gal at the  
Girls on the Crip - ple Creek  
Crip - ple Creek's wide and

**Bb** **F**

head of the creek,  
'bout half grown,  
Crip - ple Creek's deep,

go up to see her 'bout the  
jump on a boy like a  
I'll wade old Crip - ple Creek be -

**C7** **F**

mid - dle of the week.  
dog on a bone.  
fore I sleep.

Kiss her on the mouth just as  
Roll my britch - es up  
Roads are rock - y and the

**Bb** **F**

sweet as an - y wine,  
to my knees, I'll  
hill - side's mud - dy, and

wraps her - self a - round me like a  
wade old Crip - ple Creek  
I'm so drunk that I

C7 F

sweet per - ta - ter vine.  
when can't I stand please. steady. }  
Go - in' up Crip - ple Creek,

C7 F

go - in' on a run,  
go - in' up Crip - ple Creek to have a lit - tle fun.

Go - in' up Crip - ple Creek,  
go - in' in a whirl,

1.,2. C7 F 3. C7 F

go - in' up Crip - ple Creek to see my girl. see my girl.

# DANNY BOY

Words by FREDERICK EDWARD WEATHERLY  
Traditional Irish Folk Melody

Smoothly, with expression

*mp*

**C** **C7** **F** **F#dim**

**C/G** **G $\flat$ dim** **G7** **C**

1. Oh, Dan - ny Boy, the  
2. See additional lyrics

*With pedal*

**C7** **F** **Dm** **G7**

pipes, the pipes are call - ing, from glen to

**C** **D7** **Dm7**

glen and down the moun - tain side.

1 2 3

**G** **C** **C7**

— The sum - mer's gone and all the ros - es

2 1

**F** **Dm** **Fm** **C/G**

fall - ing; 'tis you, 'tis you must

1 2 1 2 1

**G7** **C** **G7**

go and I must bide. But come ye

2



1. C Gbdim

C/G Am7 D7 G7

Boy, oh Dan - ny Boy, I love you so.

2. C

G7

2. And when ye me. *decresc. rit.* *pp*

### Additional Lyrics

2. And when ye come and all the flowers are dying  
 If I am dead, as dead I well may be,  
 You'll come and find the place where I am lying  
 And kneel and say an Ave there for me.

And I shall hear tho' soft you tread above me  
 And all my grave will warmer sweeter be;  
 If you will bend and tell me that you love me,  
 Then I shall sleep in peace until you come to me.

# DE COLORES

Mexican Folksong

Moderately fast

Piano introduction in D major, 3/4 time. The right hand features a triplet of eighth notes (D, E, F#) followed by a quarter note (G), then a quarter rest, and a quarter note (D). The left hand plays a half note (D) followed by a quarter rest. The dynamic is *mf*.

Vocal entry and accompaniment. The right hand melody is: D4 (quarter), E4-F#4 (quarter), G4 (half). The left hand accompaniment is: D4 (half), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are: All the col - ors, all the De co - lo - res, de co -

Continuation of vocal entry and accompaniment. The right hand melody is: G4 (quarter), F#4 (quarter), E4 (half). The left hand accompaniment is: D4 (half), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are: col - ors that bloom in the mead - ows are col - ors of lo - res se vis - ten los cam - pos en la pri - ma -

Final vocal phrase and accompaniment. The right hand melody is: D4 (quarter), E4 (quarter), F#4 (half). The left hand accompaniment is: D4 (half), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are: spring - time. ve - ra.

All the col - ors, all the  
De co - lo - res, de co -

col - ors that dance in the sky are the col - ors of  
lo - res son los pa - ja - ri - tos que vie - nen de a

D  
rain - bows.  
fue - ra.

All the col - ors, all the  
De co - lo - res, de co -



col - ors of na - ture spring forth to make my heart  
lo - res es el ar - co i - ris que ve - mos lu -

sing. cir, Then I know why the col - ors of  
e - so los gran - des a -

spring - time are bring - ing me joy and a heart full of  
mo - res de mu - chos co - lo - res me gus - tan a

love.  
mi.

## DIXIE

Words and Music by  
DANIEL DECATUR EMMETT

Moderately

The musical score is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Moderately'. The piano part begins with a *mf* (mezzo-forte) dynamic. The score is divided into four systems, each with a treble and bass staff. Chord symbols (C, G7, F) are placed above the staff. Fingerings (1-5) and breath marks (I) are indicated. The lyrics are written below the vocal line.

**System 1:** Treble staff starts with a 5-fingered note. Chord symbols: C, G7, C. A breath mark 'I' is placed under the final note of the first phrase.

**System 2:** Treble staff has a repeat sign. Chord symbols: C, F. Lyrics: wish I was in the land of cot-ton; old times there are; Mis-sus mar-ry Will the weav-er; Wil-liam was a.

**System 3:** Treble staff has a repeat sign. Chord symbol: C. Lyrics: not for-got-ten. Look a-way, look a-way, look a-way; gay de-ceiv-er. Look a-way, look a-way, look a-way.

**System 4:** Treble staff has a repeat sign. Chord symbols: G7, C. Lyrics: way, way, Dix-ie Land. In Dix-ie Land where; Dix-ie Land. But when he put his.

F



I was born in ear - ly on one frost - y morn - in' look a -  
arm a - round her, he smiled as fierce as a for - ty pound - er, look a -

C

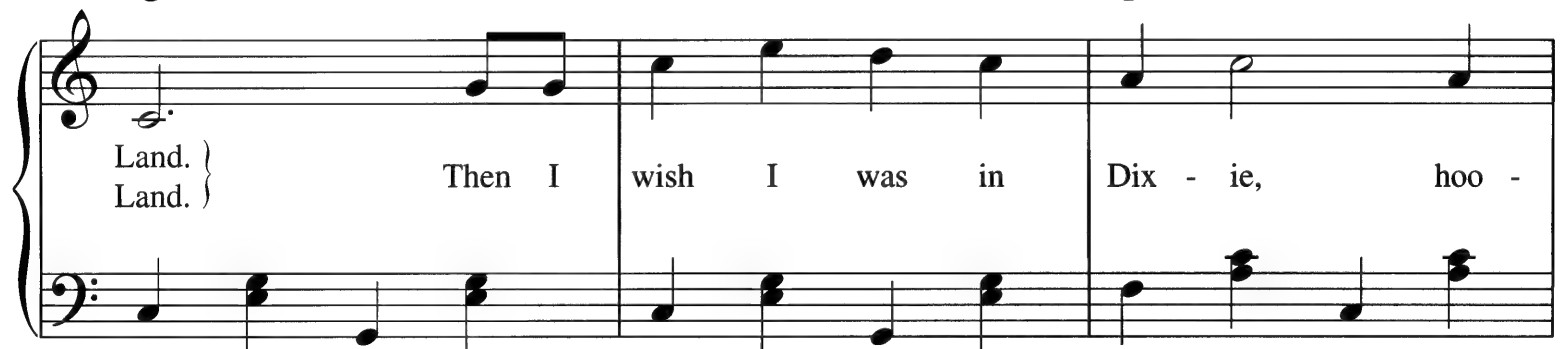
G7



way, look a - way, look a - way, Dix - ie  
way, look a - way, look a - way, Dix - ie

C

F

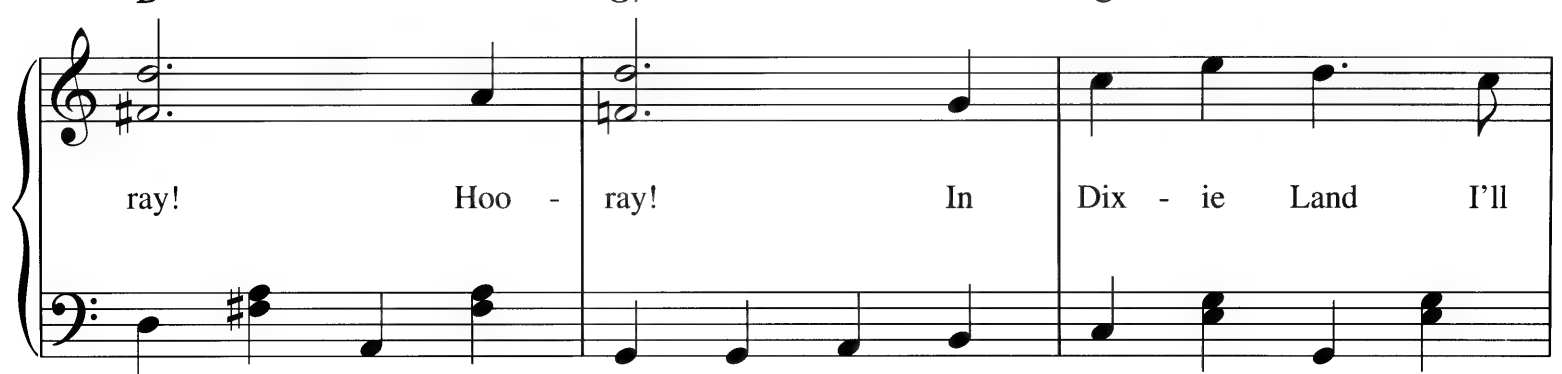


Land. } Then I wish I was in Dix - ie, hoo -  
Land. }

D

G7

C



ray! Hoo - ray! In Dix - ie Land I'll

F C G7

take my stand, to live and die in Dix - ie. A -

This system contains the first three measures of the piece. The first measure is in F major, the second in C major, and the third in G7. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are 'take my stand, to live and die in Dix - ie. A -'.

C G7 C

way, a - way, a - way down south in

This system contains the next three measures. The first measure is in C major, the second in G7, and the third in C. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are 'way, a - way, a - way down south in'.

G7 C G7

Dix - ie. A - way, a - way, a -

This system contains the next three measures. The first measure is in G7, the second in C, and the third in G7. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are 'Dix - ie. A - way, a - way, a -'.

C

1. G7 C 2. G7 C

way down south in Dix - ie! Old Dix - ie!

This system contains the final four measures of the piece. The first measure is in C major. The second measure is in G7, and the third measure is in C. The fourth measure is in G7, and the fifth measure is in C. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are 'way down south in Dix - ie! Old Dix - ie!'.

# DO LORD

Traditional

Moderately

G C

G

G

2  
1

First system of musical notation. Treble and bass staves in G major (one sharp). The treble staff has a forte (*f*) dynamic marking. The lyrics are: "I've got a home in / I took Je - sus". Chord symbols G, C, G, and G (with fingering 2 1) are placed above the staff.

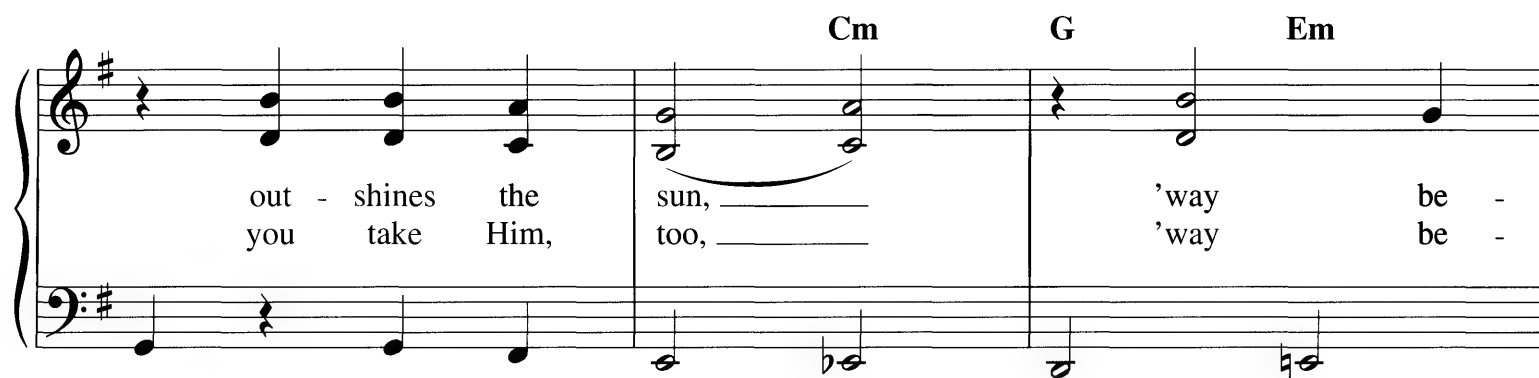
Second system of musical notation. Treble and bass staves. The treble staff has a fingering 5 1 above the first measure. The lyrics are: "glo - ry land that / as my Sav - ior, out - shines the / you take Him, sun, too,". Chord symbols G7 and C are placed above the staff.

Third system of musical notation. Treble and bass staves. The treble staff has a C chord symbol above the first measure. The lyrics are: "I've got a home in / I took Je - sus glo - ry - land that / out - shines the / you take Him,". Chord symbols C and G are placed above the staff.

Fourth system of musical notation. Treble and bass staves. The treble staff has a G chord symbol above the first measure. The lyrics are: "sun, too, / I've got a home in / I took Je - sus glo - ry - land that / as my Sav - ior,". Chord symbols G and C are placed above the staff.

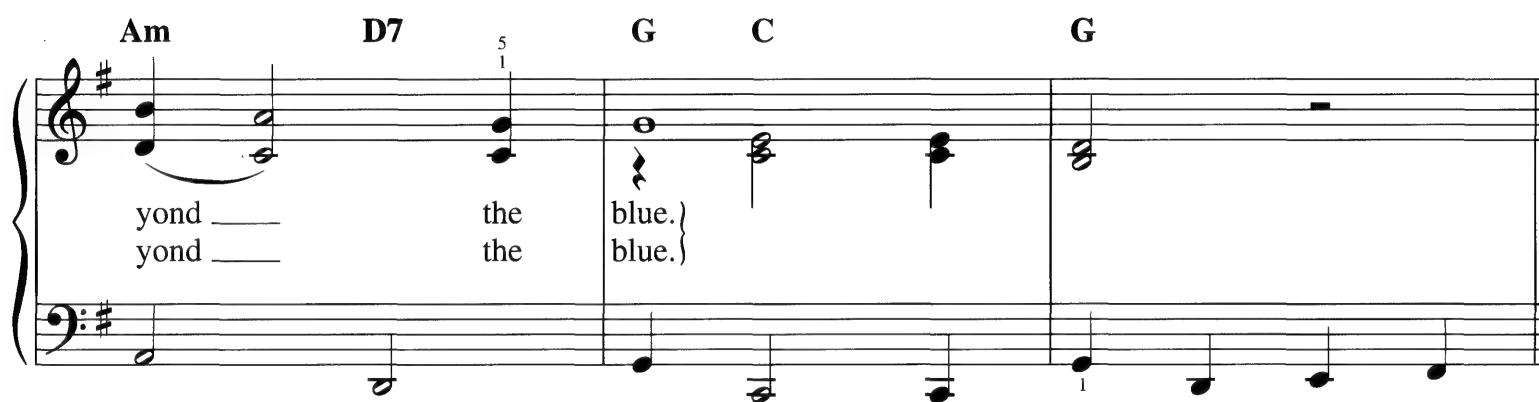
out - shines the sun, 'way be -  
you take Him, too, 'way be -

**Cm** **G** **Em**



yond the blue. }  
yond the blue. }

**Am** **D7** **G** **C** **G**



Do Lord, O do Lord, O do re - mem - ber



me. O lord - y, Do Lord, O do Lord, O

**G7** **C**



5 3

**G**

do re - mem - ber me, Do Lord, O

**B7** **Em** **Cm**

5 2 4 2

do Lord, O do re - mem - ber me, \_\_\_\_\_

**G** **Em** **Am** **D7** 1. **G** **C**

'way be - yond \_\_\_\_\_ the blue.

2. **G** **C** **G**

blue.

# DOWN BY THE OLD MILL STREAM

Words and Music by  
TELL TAYLOR

Slow waltz tempo

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a piano accompaniment and a vocal melody line. The piano part includes chord symbols above the staff and a dynamic marking of *mf* in the first system. The vocal part includes lyrics and fingerings (1, 2, 4, 5) for the melody line.

**System 1:** Chords: D7, Gm7, C7, F. The piano part starts with a *mf* dynamic. The vocal melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4.

**System 2:** Chords: F, Ab dim. The vocal melody continues with a quarter note C5, followed by a quarter note Bb4, and a quarter note A4. The lyrics are "Down by the old mill".

**System 3:** Chords: Gm7, C7, Gm. The vocal melody continues with a quarter note G4, followed by a quarter note F4, and a quarter note E4. The lyrics are "stream where I first".

**System 4:** Chords: C7, F. The vocal melody continues with a quarter note D4, followed by a quarter note C4, and a quarter note B3. The lyrics are "met you, with your".



Am Bb

eyes of blue,

5 1 2

Gm C7 C7#5

dressed in ging ham,

1 5

F

too. It was there

1 5

Abdim Gm7 C7

I knew that you

2 1

**C#dim** **Dm**

loved me true.

**Db**

2 You were six - teen, my vil - lage

5 3 1

**F** **F7** **D7** **Gm7**

queen, by the old

**C7** **F**

mill stream.

1

# DOWN BY THE RIVERSIDE

**(Tune Name: War No More)**

African-American Spiritual

**Lively**

Musical score for "The Rose Tree" in F major, 4/4 time. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature has one flat (Bb), and the time signature is 4/4. The melody begins with a half note G4, followed by a half note A4, and then a half note Bb4. The bass line begins with a half note F3, followed by a half note G3, and then a half note A3. The score includes a first ending bracket over the first two measures, marked with a first ending bracket and a first ending repeat sign. The second ending bracket is marked with a second ending repeat sign. The score concludes with a double bar line.

Musical score for "Gonna Lay Down My Sword and Shield" by The Beatles. The score is in B-flat major (two flats) and 4/4 time. It features a piano introduction with a treble and bass staff. The lyrics are: "Gon - na lay down my sword and shield\_ join hands with ev - 'ry - one\_\_".

down by the riv - er - side, —  
down by the riv - er - side, —

F7

down by the  
down by the

Bb

riv - er - side, —  
riv - er - side, —

down by the  
down by the

riv - er - side. — Gon - na  
riv - er - side. — Gon - na

lay down my sword and shield down by the  
join hands with ev - 'ry - one down by the

riv - er - side } and stud - y war no  
riv - er - side }

more. Gon - na I ain't gon - na

stud - y war no more, I ain't gon - na stud - y war no more,

First system of the musical score, measures 1-4. The key signature has two flats (Bb and Eb). The first measure (measure 1) has a whole rest in the treble and a half note in the bass. The second measure (measure 2) has a half note in the treble and a half note in the bass, with the lyrics "stud - y" below. The third measure (measure 3) has a half note in the treble and a half note in the bass, with the lyrics "war" below. The fourth measure (measure 4) has a half note in the treble and a half note in the bass, with the lyrics "no" below. Chord symbols are placed above the staff: F7 above measure 2, Cm7 above measure 3, and F7 above measure 4.

Second system of the musical score, measures 5-8. The key signature has two flats (Bb and Eb). The first measure (measure 5) has a whole rest in the treble and a half note in the bass, with the lyrics "more." below. The second measure (measure 6) has a half note in the treble and a half note in the bass, with the lyrics "I ain't gon - na" below. The third measure (measure 7) has a half note in the treble and a half note in the bass, with the lyrics "stud - y war no more,\_" below. The fourth measure (measure 8) has a half note in the treble and a half note in the bass, with the lyrics "stud - y war no more,\_" below. Chord symbols are placed above the staff: Bb above measure 5, Bb7 above measure 6, and Eb above measure 7.

Third system of the musical score, measures 9-12. The key signature has two flats (Bb and Eb). The first measure (measure 9) has a half note in the treble and a half note in the bass, with the lyrics "I ain't gon - na" below. The second measure (measure 10) has a half note in the treble and a half note in the bass, with the lyrics "stud - y war no more,\_" below. The third measure (measure 11) has a half note in the treble and a half note in the bass, with the lyrics "stud - y war no more,\_" below. The fourth measure (measure 12) has a half note in the treble and a half note in the bass, with the lyrics "stud - y war no more,\_" below. Chord symbols are placed above the staff: Bb above measure 9, F/A above measure 10, and Gm above measure 11.

Fourth system of the musical score, measures 13-16. The key signature has two flats (Bb and Eb). The first measure (measure 13) has a half note in the treble and a half note in the bass, with the lyrics "stud - y" below. The second measure (measure 14) has a half note in the treble and a half note in the bass, with the lyrics "war no" below. The third measure (measure 15) has a half note in the treble and a half note in the bass, with the lyrics "more." below. The fourth measure (measure 16) has a half note in the treble and a half note in the bass, with the lyrics "more." below. Chord symbols are placed above the staff: F7 above measure 13 and Bb above measure 15.

# DOWN YONDER

Words and Music by  
L. WOLFE GILBERT

**Lively**

The musical score is written in 4/4 time and consists of four systems of music. The first system is an instrumental introduction in F major, marked 'Lively' and 'mf'. It features a piano accompaniment with a bass line of quarter notes and a treble line of eighth and quarter notes. The second system begins the vocal melody with the lyrics 'Down yon - der some - one beck - ons to me.' The third system continues the melody with 'Down yon - der some - one reck - ons on me.' The fourth system concludes with 'I seem to see a race in mem - o - ry'. Chord symbols (D7, G7, C, D#dim7, C7, F, C#dim) are placed above the corresponding measures. Fingerings (4, 1, 2, 3, 1) are indicated for both piano and vocal parts.

**System 1:** Lively, *mf*. Chords: D7, G7, C, D<sup>#</sup>dim7, G7. Treble clef: 2, 2. Bass clef: 4, 1, 2, 4, 3, 1.

**System 2:** Chords: C, G7, C, C7. Lyrics: Down yon - der some - one beck - ons to me. Treble clef: 4, 1, 2, 3, 2, 1. Bass clef: 4, 1, 2, 3, 2, 1.

**System 3:** Chords: F, C7, F. Lyrics: Down yon - der some - one reck - ons on me. Treble clef: 4, 1, 2, 3, 2, 1. Bass clef: 4, 1, 2, 3, 2, 1.

**System 4:** Chords: C, G7, C, C<sup>#</sup>dim, G7. Lyrics: I seem to see a race in mem - o - ry. Treble clef: 4, 1, 2, 3, 2, 1. Bass clef: 4, 1, 2, 3, 2, 1.

C

G7

C

be - tween the Natch - ez and the Rob - ert E. Lee.

This system contains measures 1 through 4. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is C major. The lyrics are: "be - tween the Natch - ez and the Rob - ert E. Lee." The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of a series of chords: C2-E2-G2, C2-E2-G2, C2-E2-G2, and C2-E2-G2.

D7

Swan - ee shore, I miss you more and more, ev - 'ry

This system contains measures 5 through 8. The melody is in the treble clef, and the bass line is in the bass clef. The key signature changes to D major. The lyrics are: "Swan - ee shore, I miss you more and more, ev - 'ry". The melody starts with a quarter note D5, followed by quarter notes E5, F#5, and G5. The bass line consists of a series of chords: D2-F#2-A2, D2-F#2-A2, D2-F#2-A2, and D2-F#2-A2.

G7

day, my mam - my land, you're sim - ply grand.

This system contains measures 9 through 12. The melody is in the treble clef, and the bass line is in the bass clef. The key signature changes to G major. The lyrics are: "day, my mam - my land, you're sim - ply grand." The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a series of chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, and G2-B2-D2.

C

G7

C

C7

Down yon - der when the folks get the news,

This system contains measures 13 through 16. The melody is in the treble clef, and the bass line is in the bass clef. The key signature changes to C major. The lyrics are: "Down yon - der when the folks get the news,". The melody starts with a quarter note C4, followed by quarter notes D4, E4, and F4. The bass line consists of a series of chords: C2-E2-G2, C2-E2-G2, C2-E2-G2, and C2-E2-G2.

F C7 F

don't won - der at the hul - la - ba - loos.

C

There's Dad - dy and Mam - my, there's

D7 G7

Eph - raim and Sam - my, wait - in' down yon - der for

1. C D#dim7 G7 2. C

me. me.



# DOWN IN THE VALLEY

Traditional American Folksong

**Moderately slow**      **G**      **B7**      **Em**      **A7**

*mp*

**D7**      **N.C.**      **G**

Down in the valley sun let

**D7**

ley, shine, ter, val - ley so love low, dew, mail;

late in the eve - ning hear the train  
an - gels in heav - en of know I love  
send it in care of Birm - ing - ham

**G**

blow. \_\_\_\_\_  
 you. \_\_\_\_\_  
 jail. \_\_\_\_\_

Hear that train blow  
 Know I love you,  
 Birm - ing - ham jail

**D**

ing, dear, house,  
 hear that train  
 know I love  
 Birm - ing - ham

blow;  
 you.  
 jail,

hang your head o ver hear that train  
 An - gels in in heav en of know I love  
 send it in care of Birm - ing - ham

1., 2. **G** **N.C.** 3. **G**

blow. \_\_\_\_\_  
 you. \_\_\_\_\_

Ros - es love jail.  
 Write me a

# DRY BONES

Traditional

Moderate Swing (♩ - ♩<sup>3</sup>)

**F** **F#** **G** **A<sup>b</sup>** **G** **F#** **F** **B<sup>b</sup>** **F**

*mp* *mf* E -

The piano introduction is in 4/4 time, key of B-flat major. It consists of four measures. The first measure has a treble clef with a half note F and a bass clef with a half note B-flat. The second measure has a treble clef with a half note F# and a bass clef with a half note A. The third measure has a treble clef with a half note G and a bass clef with a half note G. The fourth measure has a treble clef with a half note F# and a bass clef with a half note F. The fifth measure has a treble clef with a half note F and a bass clef with a half note B-flat. The sixth measure has a treble clef with a half note F and a bass clef with a half note F. The seventh measure has a treble clef with a half note E and a bass clef with a half note B-flat. The eighth measure has a treble clef with a half note E and a bass clef with a half note B-flat. The tempo is Moderate Swing, marked with a quarter note and a triplet quarter note. The dynamics are mezzo-piano (mp) and mezzo-forte (mf).

**F** **C7**

ze - kiel cried, "Them dry bones!" E - ze - kiel cried, "Them

The vocal entry is in 4/4 time, key of B-flat major. It consists of three measures. The first measure has a treble clef with a half note F and a bass clef with a half note B-flat. The second measure has a treble clef with a half note F and a bass clef with a half note B-flat. The third measure has a treble clef with a half note F and a bass clef with a half note B-flat. The tempo is Moderate Swing, marked with a quarter note and a triplet quarter note. The dynamics are mezzo-piano (mp) and mezzo-forte (mf).

**F**

dry bones!" E - ze - kiel cried, "Them dry bones!" Oh,

The vocal continuation is in 4/4 time, key of B-flat major. It consists of three measures. The first measure has a treble clef with a half note F and a bass clef with a half note B-flat. The second measure has a treble clef with a half note F and a bass clef with a half note B-flat. The third measure has a treble clef with a half note F and a bass clef with a half note B-flat. The tempo is Moderate Swing, marked with a quarter note and a triplet quarter note. The dynamics are mezzo-piano (mp) and mezzo-forte (mf).

**C7** **F**

hear the word of the Lord! The foot bone con-nect-ed to the

The vocal conclusion is in 4/4 time, key of B-flat major. It consists of three measures. The first measure has a treble clef with a half note F and a bass clef with a half note B-flat. The second measure has a treble clef with a half note F and a bass clef with a half note B-flat. The third measure has a treble clef with a half note F and a bass clef with a half note B-flat. The tempo is Moderate Swing, marked with a quarter note and a triplet quarter note. The dynamics are mezzo-piano (mp) and mezzo-forte (mf).

**F#**

leg bone, the leg bone connect-ed to the knee bone, the

**G** **A<sup>b</sup>**

knee bone connect-ed to the thigh bone, the thigh bone connect-ed to the

**A**

back bone, the back bone connect-ed to the neck bone, the

**B<sup>b</sup>** **F7**

neck bone connect-ed to the head bone, oh, hear the word of the

**Bb**

Lord! Them bones, them bones gon - na walk a - roun', them

**F7** **Bb**

bones, them bones gon - na walk a - roun', them bones them bones gon - na

**F7** **Bb**

walk a - roun', oh, hear the word of the Lord! The

**A**

head bone con-nect-ed to the neck bone, the neck bone con-nect-ed to the

**A $\flat$**

back bone, the back bone connect-ed to the thigh bone, the

**G** **F $\sharp$**

thigh bone connect-ed to the knee bone, the knee bone connect-ed to the

**F**

leg bone, the leg bone connect-ed to the foot bone, oh,

**B $\flat$**  **C7** **F** **B $\flat$**  **F**

hear the word of the Lord! The word of the Lord!

# DU, DU LIEGST MIR IM HERZEN

(You, You Weigh on My Heart)

German Folksong

In a lilting manner

The musical score is written in 3/4 time and consists of four systems. The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The tempo/style is 'In a lilting manner'. The dynamics are marked 'mf' (mezzo-forte) in the first system. The key signature is C major, with chords F, G7, and C indicated above the staff. The lyrics are in German and English.

**System 1:** The piano part starts with a bass line of F2, C2, F2, C2. The vocal part starts with a melody of F4, A4, G4, F4. The lyrics are 'Du, du liegst mir im Her - zen,'.

**System 2:** The piano part continues with a bass line of F2, C2, F2, C2. The vocal part continues with a melody of F4, A4, G4, F4. The lyrics are 'du, du liegst mir im Sinn,'.

**System 3:** The piano part continues with a bass line of F2, C2, F2, C2. The vocal part continues with a melody of F4, A4, G4, F4. The lyrics are 'du, du machst mir viel Schmer - zen,'.

**System 4:** The piano part continues with a bass line of F2, C2, F2, C2. The vocal part continues with a melody of F4, A4, G4, F4. The lyrics are 'du, du machst mir viel Schmer - zen,'.

C F

weiß nicht, wie gut ich dir bin. Ja,

C G7 C Dm G7

ja, ja, ja, weiß nicht, wie gut ich dir

C F C E7

bin. Ja, ja, ja,

Am Dm G7 C

ja, weiß nicht, wie gut ich dir bin.



# THE ENTERTAINER

By SCOTT JOPLIN

Not fast

8va

N.C.

4

First system of musical notation for 'The Entertainer'. The right hand (R.H.) is in 4/4 time, starting with a forte (*f*) dynamic. The left hand (L.H.) is in 4/4 time, starting with a piano (*p*) dynamic. The R.H. part features a series of eighth notes and a triplet. The L.H. part features a series of eighth notes and a triplet. The tempo is marked 'Not fast'.

Second system of musical notation for 'The Entertainer'. The right hand (R.H.) is in 4/4 time, starting with a piano (*p*) dynamic. The left hand (L.H.) is in 4/4 time, starting with a piano (*p*) dynamic. The R.H. part features a series of eighth notes and a triplet. The L.H. part features a series of eighth notes and a triplet. The tempo is marked 'Not fast'.

Third system of musical notation for 'The Entertainer'. The right hand (R.H.) is in 4/4 time, starting with a forte (*f*) dynamic. The left hand (L.H.) is in 4/4 time, starting with a piano (*p*) dynamic. The R.H. part features a series of eighth notes and a triplet. The L.H. part features a series of eighth notes and a triplet. The tempo is marked 'Not fast'.

*R.H. 8va -----*

Chords: C, G<sub>1 2</sub>, C<sub>1</sub>, C7, F, C<sub>4</sub>

Dynamics: *p*

Chords: D7<sub>2 1 3</sub>, G, C<sub>1</sub>, C7

Dynamics: *f*, *p*

*R.H. 8va -----*

To Coda ⊕

Chords: F, C<sub>1</sub>, G, C

Dynamics: *f*, *mf*

*cresc.*

Chords: C7, F, Fm, C/G, G

First system of a piano piece. The treble clef staff begins with a C major chord and a whole rest, followed by a quarter note G4 (finger 1), an eighth note A4 (finger 1), and a quarter note B4 (finger 1). A repeat sign follows. The second measure of the system has a dynamic marking *mf* with a crescendo hairpin leading to a dynamic marking *f*. The treble staff continues with a half note chord of G4 and B4 (finger 5), a half note chord of A4 and B4 (finger 4), and a half note chord of G4 and A4 (finger 1). The system concludes with a half note chord of G4 and A4 (finger 4). The bass clef staff provides a simple harmonic accompaniment with notes G2, B1, D2, and E2.

Second system of the piano piece. The treble clef staff starts with a half note chord of F4 and A4 (finger 2), followed by a half note chord of F4 and G4 (finger 3), and a half note chord of F4 and E4 (finger 1). The system then moves to a C major chord with a whole rest, followed by a quarter note G4 (finger 2), an eighth note A4 (finger 1), and a quarter note B4 (finger 1). A repeat sign follows. The treble staff continues with a half note chord of G4 and B4 (finger 2), a half note chord of A4 and B4 (finger 1), and a half note chord of G4 and A4 (finger 1). The system concludes with a half note chord of G4 and A4 (finger 1). The bass clef staff provides a simple harmonic accompaniment with notes G2, B1, D2, and E2.

Third system of the piano piece. The treble clef staff begins with a half note chord of G4 and B4 (finger 4), followed by a half note chord of G4 and A4 (finger 1), and a half note chord of G4 and F#4 (finger 1). The system then moves to a G/D chord with a whole rest, followed by a quarter note G4 (finger 4), an eighth note A4 (finger 1), and a quarter note B4 (finger 1). A repeat sign follows. The treble staff continues with a half note chord of G4 and B4 (finger 5), a half note chord of A4 and B4 (finger 2), and a half note chord of G4 and A4 (finger 1). The system concludes with a half note chord of G4 and A4 (finger 1). The bass clef staff provides a simple harmonic accompaniment with notes G2, B1, D2, and E2.

Fourth system of the piano piece. The treble clef staff begins with a C major chord and a whole rest, followed by a quarter note G4 (finger 1), an eighth note A4 (finger 1), and a quarter note B4 (finger 1). A repeat sign follows. The second measure of the system has a dynamic marking *p*. The treble staff continues with a half note chord of G4 and B4 (finger 4), a half note chord of A4 and B4 (finger 4), and a half note chord of G4 and A4 (finger 4). The system concludes with a half note chord of G4 and A4 (finger 4). The bass clef staff provides a simple harmonic accompaniment with notes G2, B1, D2, and E2.

First system of musical notation. Chords: F, Fm, C, F, F#dim. Fingerings: 2 3 1, 1 2 1. Time signature: 2/4.

Second system of musical notation. Chords: C/G, D7, G, C. Fingerings: 1 2, 3. Time signature: 1/4. First ending bracket labeled "1." and "2nd time R.H. 8va".

Third system of musical notation. Chords: C, G. Dynamic: *p*. Section: D.S. al Coda (Loco). Second ending bracket labeled "2.".

Fourth system of musical notation. Chords: C7. Dynamic: *cresc.*. Section: CODA R.H. 8va. First ending bracket labeled "1.".

Fifth system of musical notation. Chords: F, Fm, C/G, G, C. Dynamic: *f*. Section: CODA R.H. 8va. First ending bracket labeled "1.".

# FASCINATION

(Valse Tzigane)

By F.D. MARCHETTI

Waltz

C

C

First system of musical notation. Treble clef, 3/4 time signature. Bass clef, 4/4 time signature. The piece is in C major. The first measure of the treble staff is a whole rest. The second measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The first measure of the bass staff contains a whole note chord of C2, E2, G2 (fingered 4). The second measure contains a whole note chord of C2, E2, G2. The third measure contains a whole note chord of C2, E2, G2. The fourth measure contains a whole note chord of C2, E2, G2.

C/E

E $\flat$ dim

Dm

Second system of musical notation. Treble clef, 3/4 time signature. Bass clef, 4/4 time signature. The piece is in C major. The first measure of the treble staff contains a whole note chord of C2, E2, G2. The second measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The third measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The fourth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The fifth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The sixth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The seventh measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The eighth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The ninth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The tenth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The eleventh measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The twelfth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1).

G7

Dm

Third system of musical notation. Treble clef, 3/4 time signature. Bass clef, 4/4 time signature. The piece is in C major. The first measure of the treble staff contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The second measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The third measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The fourth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The fifth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The sixth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The seventh measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The eighth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The ninth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The tenth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The eleventh measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The twelfth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1).

Dm7 $\flat$ 5

Fourth system of musical notation. Treble clef, 3/4 time signature. Bass clef, 4/4 time signature. The piece is in C major. The first measure of the treble staff contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The second measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The third measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The fourth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The fifth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The sixth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The seventh measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The eighth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The ninth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The tenth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The eleventh measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1). The twelfth measure contains a quarter note G4 (fingered 2) and a quarter note A4 (fingered 1).

G7 C

First system of piano accompaniment. Treble clef: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: G2 quarter, F2 quarter, E2 quarter, D2 quarter. Chords: G7 (first two measures), C (last two measures).

C/E E $\flat$ dim Dm

Second system of piano accompaniment. Treble clef: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Bass clef: C2 quarter, E2 quarter, G2 quarter, A2 quarter. Chords: C/E (first measure), E $\flat$ dim (second measure), Dm (third and fourth measures).

G7

Third system of piano accompaniment. Treble clef: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Bass clef: C2 quarter, E2 quarter, G2 quarter, A2 quarter. Chords: G7 (first measure), C (second measure), E $\flat$ dim (third measure), Dm (fourth measure).

Dm G7 C

Fourth system of piano accompaniment. Treble clef: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Bass clef: C2 quarter, E2 quarter, G2 quarter, A2 quarter. Chords: Dm (first measure), G7 (second measure), C (third measure), Dm (fourth measure).

# FOR HE'S A JOLLY GOOD FELLOW

Traditional

Brightly

F

B7

B $\flat$ 

Bdim

C7

F

F

B $\flat$ /F

F

5

C7

F

B7

B $\flat$ 

Gm7

C7

F

2

**B♭/F** **F** **B♭/F**

no - bod - y can de - ny, \_\_\_\_\_ which no - bod - y can de -  
 day - light does ap - pear, \_\_\_\_\_ till day - light does ap -

**F** **B♭/F** **F**

ny. \_\_\_\_\_ For he's a jol - ly good fel - low, for  
 pear. \_\_\_\_\_ We won't go home un - til morn - ing, we

**C7** **F** **B7**

he's a jol - ly good fel - low. For he's a jol - ly good  
 won't go home un - til morn - ing. We won't go home un - til

**B♭** **Bdim** **C7** **1. F** **2. F**

fel - low, which no-bod - y can de - ny, \_\_\_\_\_ We  
 morn - ing, till day - light does ap - pear.



# FOR ME AND MY GAL

Words by EDGAR LESLIE  
and E. RAY GOETZ  
Music by GEORGE W. MEYER

With a lilt

G

G#dim

D7/A

D7

G

G#dim

*mf*

§

D7/A

D7

Am7

D7

3

The bells are ring - ing for me and my  
gat - ing for me and my

G

Am

Am7

gal. The birds are sing - ing  
gal. The par - son's wait - ing

To Coda ⊕

D7

G

for me and my gal. Ev - 'ry - bod - y's been  
for me and my

**B7** **Em** **B7**

know - ing to a wed - ding they're go - ing.

**Em/G** **A7**

And for weeks they've been sew - ing, ev - 'ry Su - sie and

**D7** **D.S. al Coda**

Sal. They're con - gre -

## CODA

**B** **B7**

gal. And some - time

**G7**

I'm goin' to build a lit - tle home for two \_\_\_\_ or

**C** **C#dim**

three or four \_\_\_\_ or more, in

**D7** **Am** **D7**

Love - land \_\_\_\_ for me and my

**G** **D7** **G**

gal. *p*

# FUNICULI, FUNICULA

Words and Music by  
LUIGI DENZA

Spirited (in 2)

The musical score is written in 6/8 time, marked "Spirited (in 2)". It features a piano accompaniment and a vocal line. The key signature is one flat (F major/D minor). The score is divided into four systems, each with a key signature change indicated above the staff: F major, C major, G7, and G7.

**System 1:** The piano part begins with a *mf* dynamic. The vocal line starts with a half note F4, followed by a quarter note G4, and then a quarter note A4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a half-note melody in the right hand.

**System 2:** The key signature changes to C major. The vocal line has a half note C4, followed by a quarter note D4, and then a quarter note E4. The piano accompaniment continues with the same eighth-note bass line and half-note melody.

**System 3:** The key signature changes to G7. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with the same eighth-note bass line and half-note melody.

**System 4:** The key signature changes to G7. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with the same eighth-note bass line and half-note melody.

**Lyrics:**

Sta - se - ra, Ni - na  
Some think the world is

mìa, io son mon - ta - to Te lo di -  
made for fun and frolic, and so do

ró?  
I! Te lo di -  
And so do

**C**

ró?  
I!

Co -  
Some

la  
think

do - ve  
it well

di -  
to

**G7**

spet - ti un cor in - gra - to

be all mel - an - chol - ic,

Più far non

to pine and

**C** **G7** **C**

può  
sigh,

Più far non

to pine and

può  
sigh,

**B7**

Co - là co - cen - te è il  
but I, I love to

**Em B7 Em B7**

fo - co, ma se fug - gi Ti la - scia  
spend my time in sing - ing some joy - ous

1  
4

**Em B7 Em**

star Ti la - scia  
song, some joy - ous star.  
song.

**G D7**

E non ti cor - re ap -  
To set the air with

3

5

G D7 G D7

pres - so, e non ti strug - gi A ri - guar -  
 mu - sic brave - ly ring - ing is far from

G D7 G

dar, A ri - guar - dar.  
 wrong! Is far from wrong!

G7

Le - sti, le - sti,  
 Lis - ten! Lis - ten!

via mon - tiam su là. Le - sti,  
 Mu - sic sounds a - far! Lis - ten!

le - sti,  
*Lis - ten!*

via mon - tiam su là, fu - ni - cu -  
*Mu - sic sounds a - far, fu - ni - cu -*

Chord: C

li, fu - ni - cu - la fu - ni - cu - li fu - ni - cu -  
*li, fu - ni - cu - la fu - ni - cu - li fu - ni - cu -*

Chords: E7/B, Am, E7/G#

là!  
*la!*

Vià, mon - tiam su là, fu - ni - cu -  
*Joy is where you are, fu - ni - cu -*

Chords: Am, F, C

li fu - ni - cu - là!  
*li fu - ni - cu - la!*

1. C

2. C

Chords: G7, C, C



# FRANKIE AND JOHNNY

Anonymous Blues Ballad

Moderately

G

C

1. Frank - ie and John - ny were  
2. Frank - ie and John - ny went  
3.-6. (See additional lyrics)

lov - ers,  
walk - ing, said they were real - ly in  
John - ny had on a new

love. suit Now, that Frank - ie was true to her  
suit that Frank - ie had bought with a

John - ny, true as all the stars a -  
'C note,' 'cause it made him look so

C Bb9 A7 Ab7 G7 Ab7 G7 Dm7 G7

bove. } He was her man, but he done her

1 5

C 1.-5. G7 6.

wrong.

### *Additional Lyrics*

- |   |   |
|---|---|
| <p>3. Johnny said, "I've got to leave now,<br/>But I won't be very long.<br/>Don't sit up and wait for me, honey,<br/>Don't you worry while I'm gone."<br/>He was her man, but he done her wrong.</p> | <p>5. Johnny saw Frankie a-comin',<br/>Down the back stairs he did scoot,<br/>Frankie, she took out her pistol,<br/>Oh that lady sure could shoot!<br/>He was her man, but he done her wrong.</p> |
| <p>4. Frankie went down to the hotel,<br/>Looked in the window so high,<br/>There she saw her lovin' Johnny<br/>Making love to Nellie Bly.<br/>He was her man, but he done her wrong.</p>             | <p>6. Frankie, she went to the big chair,<br/>Calm as a lady could be,<br/>Turning her eyes up, she whispered,<br/>"Lord, I'm coming up to Thee.<br/>He was my man, but he done me wrong."</p>    |

# FREIGHT TRAIN

Words and Music by  
ELIZABETH COTTEN

Moderately fast

D

D

5

4

Freight  
When  
When

train,  
I'm  
I

freight  
dead  
die,

train  
and  
Lord,

A

run  
in  
bur - y

so  
my  
me

fast,  
grave,  
deep,

freight  
no  
way

train,  
more  
down

freight  
good  
on

train,  
times  
old

D F#7

run here Chest - so I'll nut fast. crave. Street, Please Place so don't the I

G

tell stones can what at my old train head Num I'm and ber on, feet, and they tell them won't as

D G A7 1., 2. D

know all she what that I've comes route gone roll I've to ing gone. sleep.

3. D

by.

# FÜR ELISE

By LUDWIG VAN BEETHOVEN

The musical score for "Für Elise" is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4.

**System 1:** The first measure is marked "Flowing" and "p" (piano). The second measure is marked "N.C." (No Chord). The third measure is marked "Am". Fingerings are indicated: 5 and 4 for the first measure, 2 and 4 for the second, and 1, 2, and 4 for the third. The bass staff has a whole rest in the first measure and a half note in the second.

**System 2:** The first measure is marked "E7". The second measure is marked "Am". The third measure is marked "N.C.". Fingerings are indicated: 1, 2, and 4 for the first measure. The bass staff has a half note in the first measure and a whole note in the second.

**System 3:** The first measure is marked "Am". The second measure is marked "E7". The third measure is marked "1. Am". The bass staff has a half note in the first measure and a whole note in the second.

The musical score for 'The Rose Tree' is presented in a two-staff format. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system begins with a second ending bracket labeled '2.' and 'Am' (A minor). The melody starts on G4, followed by a quarter rest, then a quarter note G4, and a half note G4. The bass line starts on G2, followed by a quarter note G2, and a half note G2. The second system begins with a first ending bracket labeled '1' and 'C' (C major). The melody starts on G4, followed by a quarter note G4, and a half note G4. The bass line starts on G2, followed by a quarter note G2, and a half note G2. The score concludes with a final measure in the treble staff, marked 'mf' (mezzo-forte), with a half note G4 and a quarter note G4. The bass line continues with a half note G2 and a quarter note G2.

Am E

rit.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into three measures. The first measure has a piano (*p*) dynamic marking. The second measure has a mezzo-forte (*mf*) dynamic marking and the tempo marking *a tempo*. The third measure has a chord marking *Am* above the staff. The piano accompaniment features a descending line in the first measure, a whole note in the second, and an ascending line in the third. The voice part features a descending line in the first measure, a descending line in the second, and an ascending line in the third.

The first system of the musical score for 'The Rose Tree' consists of three measures. The first measure is labeled 'E' and the second 'Am'. The third measure is labeled 'N.C.' (No Chords). The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody starts on G4, goes to A4, then B4, and then C5. The bass line starts on G2, goes to A2, then B2, and then C3. The third measure has no notes.

Am E 1. Am

2. Am F 3 Bb 4

C7 F Am Dm

C G7 C N.C. Am

*rit.* *a tempo*

E Am N.C.

The first system contains measures 1, 2, and 3. Measure 1 is marked with a chord of E. Measure 2 is marked with a chord of Am. Measure 3 is marked with N.C. (No Chord). The melody in the treble clef features a half-note E in measure 1, followed by a half-note G# in measure 2, and a half-note A in measure 3. The bass line consists of a half-note E in measure 1, a half-note G# in measure 2, and a whole note A in measure 3. A slur connects the E in measure 1 to the G# in measure 2.

Am E Am N.C.

The second system contains measures 4, 5, and 6. Measure 4 is marked with a chord of Am. Measure 5 is marked with a chord of E. Measure 6 is marked with a chord of Am. Measure 7 is marked with N.C. The melody in the treble clef features a half-note A in measure 4, followed by a half-note G# in measure 5, and a half-note F# in measure 6. The bass line consists of a half-note A in measure 4, a half-note G# in measure 5, and a whole note F# in measure 6. A slur connects the A in measure 4 to the G# in measure 5.

Am E Am

The third system contains measures 7, 8, and 9. Measure 7 is marked with a chord of Am. Measure 8 is marked with a chord of E. Measure 9 is marked with a chord of Am. The melody in the treble clef features a half-note A in measure 7, followed by a half-note G# in measure 8, and a half-note F# in measure 9. The bass line consists of a half-note A in measure 7, a half-note G# in measure 8, and a whole note F# in measure 9. A slur connects the A in measure 7 to the G# in measure 8.

N.C. Am E Am

The fourth system contains measures 10, 11, 12, and 13. Measure 10 is marked with N.C. Measure 11 is marked with a chord of Am. Measure 12 is marked with a chord of E. Measure 13 is marked with a chord of Am. The melody in the treble clef features a half-note A in measure 10, followed by a half-note G# in measure 11, and a half-note F# in measure 12. The bass line consists of a half-note A in measure 10, a half-note G# in measure 11, and a whole note F# in measure 12. A slur connects the A in measure 10 to the G# in measure 11. The final measure (13) is marked with a piano (p) dynamic and a ritardando (rit.) marking.



# THE GIRL I LEFT BEHIND ME

Traditional Irish

Moderately

F

F/E

F7/E $\flat$ B $\flat$ 

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, starting with a 5th finger grace note on F4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note F3 in the first measure, followed by a whole note F3 in the second measure, and a whole note F3 in the third measure. The key signature has one flat (Bb).

C7

F

Piano accompaniment for the first line of the song. The melody is in the right hand, starting with a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note F3 in the first measure, followed by a whole note F3 in the second measure, and a whole note F3 in the third measure. The key signature has one flat (Bb).

1. The \_\_\_\_\_

F

B $\flat$ 

Piano accompaniment for the second line of the song. The melody is in the right hand, starting with a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note F3 in the first measure, followed by a whole note F3 in the second measure, and a whole note F3 in the third measure. The key signature has one flat (Bb).

dames she's of as France fair are as fond Shan - non's free, side, and and

F

Piano accompaniment for the third line of the song. The melody is in the right hand, starting with a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note F3 in the first measure, followed by a whole note F3 in the second measure, and a whole note F3 in the third measure. The key signature has one flat (Bb).

Flem - ish lips \_\_\_\_\_ are \_\_\_\_\_ will - ing, and \_\_\_\_\_  
pur - er than \_\_\_\_\_ its \_\_\_\_\_ wa - ter. But \_\_\_\_\_

**F7/E $\flat$**  **B $\flat$ /D**

soft she the re - maids fus'd of to It be - a - ly, bride and though

5 5 5

**C7** **F** **B $\flat$**

Span - ish eyes are \_\_\_\_ thrill - ing. Still \_\_\_\_ though I bask be -  
many a year I \_\_\_\_ sought \_\_\_\_ her. Yet \_\_\_\_ since to France I

2 5 1 2

**F** **B $\flat$**

neath sail'd their smile, their charms \_\_\_\_ fail to  
a - way, her let - ters oft re -

1 3

**F** **C7** **F** **F/E**

bind mind me, and my heart falls back to  
mind me, that I prom - is'd nev - er

5 5

**F7/E $\flat$**  **B $\flat$ /D** **C7**

E - rin's Isle, to the girl I left be -  
to gain - say the \_\_\_\_ girl I left be -

**F** **F7/E $\flat$**  **B $\flat$ /D**

hind \_\_\_\_ me.  
hind \_\_\_\_ me.

**C7** **F** **F**

1.-3. **F** 5 1  
2. For \_\_\_\_  
3.,4. See  
additional lyrics

### Additional Lyrics

3. She says "My own dear love, come home,  
my friends are rich and many;  
Or else abroad with you I'll roam,  
a soldier stout as any.  
If you'll not come, nor let me go,  
I'll think you have resigned me."  
My heart nigh broke when I answered "No"  
to the girl I left behind me.

4. For never shall my true love brave  
a life of war and toiling,  
And never as a skulking slave  
I'll tread my native soil on.  
But were it free or to be freed,  
the battle's close would find me,  
To Ireland bound, nor message need  
from the girl I left behind me.

# GIVE MY REGARDS TO BROADWAY

181

from LITTLE JOHNNY JONES  
from YANKEE DOODLE DANDY

Words and Music by  
GEORGE M. COHAN

Brightly, in 2

The musical score is written for piano in 2/4 time, marked 'Brightly, in 2'. It features a treble and bass clef staff. The key signature has one sharp (F#). The score is divided into four systems. The first system starts with a forte (f) dynamic. The second system includes the lyrics 'Give my re -'. The third system includes the lyrics 'gards to Broad way, re -'. The fourth system includes the lyrics 'mem - ber me to Her - ald Square.'. Chord symbols are placed above the staff: G, A7, Am7, D7, G, D7, G, Bb dim, Am7, D7, Am7/G, D7, D7#5, and G. Fingerings are indicated by numbers 1-5. A double bar line is used to separate the second and third systems.

**System 1:** Treble clef, 2/4 time. Key signature: one sharp (F#). Dynamics: *f*. Chords: G, A7, Am7, D7. Treble staff: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass staff: G3 (half).

**System 2:** Treble clef. Chords: G, D7, G. Treble staff: G4 (half), A4 (half), B4 (half), C5 (half). Bass staff: G3 (half), F#3 (half), E3 (half), D3 (half). Lyrics: Give my re -.

**System 3:** Treble clef. Chords: B $\flat$  dim, Am7, D7. Treble staff: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Bass staff: G3 (half), F#3 (half), E3 (half), D3 (half). Lyrics: gards to Broad way, re -.

**System 4:** Treble clef. Chords: Am7/G, D7, D7#5, G. Treble staff: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Bass staff: G3 (half), F#3 (half), E3 (half), D3 (half). Lyrics: mem - ber me to Her - ald Square.

**D7** **G** **B $\flat$ dim**

Tell all the gang at

3

**D/A** **A7** **D** **A7**

For - ty Sec - ond Street that I will

1

**D7**

soon be there.

2

**G** **B $\flat$ dim** **Am7**

Whis - per of how I'm yearn -

5

**D7** **Am7/G** **D7** **D7#5**

ing to min - gle with the old - time

2 1 5 (2)

**G** **E7**

throng. Give my re -

1

**Am** **E7** **Am**

gards to old Broad - way and say that

4 1 2 1

**G/D** **A7** **Am7** **D7** **G**

I'll be there e're long.

4 1 2 1 1

(Go Tell Aunt Rhody)

# THE OLE GREY GOOSE IS DEAD

Traditional

Moderately

G

G/F#

Em

Am7

mf

D7

G

1. Go tell Aunt Rho - dy,  
2.-5. (See additional lyrics)

D7

G

go tell Aunt Rho - dy, go tell Aunt Rho - dy the

D7

1.-4.

G

5.

G

old grey goose is dead. head.

## Additional Lyrics

2. The one she was saving, (*three times*)  
To make a feather bed.

3. The gander is weeping, (*three times*)  
Because his wife is dead.

4. The goslings are crying, (*three times*)  
Because their mama's dead.

5. She died in the water, (*three times*)  
With her heels above her head.

# HAVA NAGILA

(Let's Be Happy)

Lyrics by MOSHE NATHANSON  
Music by ABRAHAM Z. IDELSOHN

Moderately

The musical score is written for piano and voice. It begins with a piano introduction marked 'Moderately' and 'mf'. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part features a melody in the right hand and a bass line in the left hand. The vocal line enters with the lyrics 'Ha - va' and continues with 'na - gi - la, Ha - va na - gi - la, Ha - va'. The score includes a key signature change to two sharps (F# and C#) for the final section. The piano part includes a triplet of eighth notes in the right hand. The vocal line has two endings: the first ending leads back to the beginning of the phrase, and the second ending leads to a final cadence.

**First System:** Moderately, *mf*. Key signature: one flat. Treble clef: A, 5, 1. Bass clef: 5. Lyrics: Ha - va.

**Second System:** Key signature: one flat. Treble clef: na - gi - la, Ha - va. Bass clef: na - gi - la, Ha - va. Chord: Dm.

**Third System:** Key signature: two sharps. Treble clef: na - gi - la, vay - nis m' - chayh. Bass clef: na - gi - la, vay - nis m' - chayh. Chord: A. First ending: 1. Second ending: 2. Chord: A.



Gm

Ha - va n' - ra - ne - nah, Ha - va n' -

ra - ne - nah, Ha - va n' - ra - ne - nah,

A

1. 2.

vay - nis m' - chayh. chayh.

Dm Gm Dm Gm

U - ru, U - ru, a - chim,

Dm

U - ru a - chim b' - lev sa - me - ach, U - ru a - chim, b' -

A7

lev sa - me - ach, U - ru a - chim, b' - lev sa - me - ach,

U - ru a - chim, b' - lev sa - me - ach, U - ru a - chim!

Dm

U - ra a - chim b'lev sa - me - ach.

# GO, TELL IT ON THE MOUNTAIN

Moderately

African-American Spiritual  
Verses by JOHN W. WORK, JR.

*mf*

with pedal

Go, tell it on the

moun - tain O - ver the hills and ev - 'ry - where

Go, tell it on the moun - tain That Je - sus Christ — is

born. The shep - herds feared and trem - bled When lo! a - bove the

**G** **Bm/F#** **Em**

1

earth Rang out the an - gel cho - rus That

**A7** **D7** **G** **C** **G** **Em**

hailed our Sav - ior's birth. Go, tell it on the moun - tain,

**Am** **D** **G** **F**

o - ver the hills and ev - 'ry - where, Go, tell it on the

2 3

**E7** **Eb7** **Am7** **G** **D7** **G**

moun - tain that Je - sus Christ is born.

*rit.*

# GOOBER PEAS

Words by P. PINDAR  
Music by P. NUTT

**Lively**

The musical score is written in 4/4 time and consists of three systems. The piano part is in the left hand, and the vocal melody is in the right hand. The tempo is marked 'Lively' and the dynamic is 'mf'.

**System 1:** The piano part starts with a C major chord (2) and a C#dim chord. The vocal melody starts with a G7 chord (5). The lyrics are: "Sit - ting by the road - side on a sum - mer day, When a horse - man pass - es the sol - diers have a rule, to Just be - fore the bat - tle the gen - 'ral hears a row. He think my song has last - ed al - most long e - nough. The"

**System 2:** The piano part continues with a C major chord (1), a C/E chord (5), and an F major chord (3). The vocal melody continues with a C major chord (2). The lyrics are: "chat - ting with my mess - mates, pass - ing time a - way. cry out at their loud - est, 'Mis - ter here's your mule!' says, 'The Yanks are com - ing, I hear their ri - fles now.' He sub - ject's in - ter - est - ing but the rhymes are might - y rough. I"

**System 3:** The piano part continues with an F major chord (5), a Dm chord, and a G major chord. The vocal melody continues with a G major chord. The lyrics are: "pass - ing time a - way. 'Mis - ter here's your mule!' hear their ri - fles now." He rhymes are might - y rough. I

**C** **C/E** **F** **F#dim** **C**

2 1 3 1 4 5

Ly - ing in the shad - ow un - der - neath the trees,  
 But an - oth - er pleas - ure en - chant - ing - er than these is  
 turns a - round in won - der and what do you think he sees? The  
 wish this war was o - ver when free from rags and fleas, we'd

1 2 1

**C/E** **F** **F#dim** **C/G** **G7** **C** **G7**

good - ness, how de - li - cious,  
 wear - ing out our grind - ers  
 Geor - gia Mi - li - tia  
 kiss our wives and sweet - hearts and

eat - ing goo - ber peas!  
 eat - ing goo - ber peas!  
 eat - ing goo - ber peas!  
 gob - ble goo - ber peas!

1 2 1

**C** **G7** **C** **C/E** **F** **F#dim**

Peas, peas, peas, peas, eat - ing goo - ber peas! Good - ness how de - li - cious

1.-3. **C/G** **G7** **C** **G7** 4. **C/G** **G7** **C**

eat - ing goo - ber peas! eat - ing goo - ber peas!

I

# GREENSLEEVES

Sixteenth Century Traditional English

Flowing

Em

Em

G

mp

A - las, my love, you  
you in - tend thus  
las, my love, that

1  
5

D

Bm

Em

C

do me wrong to cast me off dis -  
to dis - dain, it does the more en -  
you should own a heart of wan - ton

B

Em

D/F#

G

cour - teous - ly. And I have loved  
rap - ture me. And e - ven so, I  
van - i - ty. So I must med - i -

D

Bm

Em

B

you so long, de - light - ing in your  
still re - main a lov - er in cap -  
tate a - lone up - on your in - sin -

Em G

com - pa - ny. }  
 tiv - i - ty.  
 cer - i - ty.

Green - sleeves - was

D Bm Em C B

all my joy; Green - sleeves - was my de -

G D Bm Em

light. Green - sleeves was my heart of gold, - and who but my

B

la - dy Green - sleeves? If A - Green - sleeves?



# HAIL, HAIL, THE GANG'S ALL HERE

Words by D.A. ESROM  
Music by THEODORE F. MORSE  
and ARTHUR SULLIVAN

Lively  
N.C.

The musical score is written for piano in 6/8 time, featuring a lively and non-commercial (N.C.) tempo. It consists of four systems of music. The first system begins with a forte (f) dynamic and includes fingerings (1 and 5) and accents. The second system continues the melodic and harmonic development. The third system features a key signature change to F major, indicated by a large 'F' above the staff, and includes the vocal cue 'Hail!'. The fourth system contains the vocal melody with the lyrics 'Hail! The gang's all here.' and is supported by a simple piano accompaniment.

**C7**

What the heck do we care, what the heck do

**F**

we care? Hail! Hail! The

**C7**

gang's all here. What the heck do we care

1. **F** 2. **F** **C7** **F**

now! now!

# HALLELUJAH!

**from MESSIAH**

By GEORGE FRIDERIC HANDEL

## Majestically

**System 1:** Piano introduction. Treble clef, 4/4 time, G major. Chords: D, G D, A7 D, A7 D A, D. Dynamics: *f*. Includes an 8va instruction for the first measure.

**System 2:** Vocal entry. Treble clef. Chords: D, G D, G D, G D, G D. Dynamics: *mf*. Lyrics: Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

**System 3:** Continuation of vocal melody. Treble clef. Chords: A7 D, A D, A, D A, A, D A. Lyrics: le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

**System 4:** Final vocal phrase. Treble clef. Chords: D A, D A, D A E7 A, N.C. Dynamics: *mf*. Lyrics: lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! For the Lord

God om - ni - po - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

lu - jah! Hal - le - lu - jah! For the Lord God om - ni - po - tent

reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

For the Lord God om - ni - po - tent reign - eth.

A G A D Bm E7 A Bm7 E7 A D

For the Lord God om - ni - po - tent reign - eth. The

A G D A7 D A G D A7

king - dom of this world is be -

D A G D A7 D A D E7

come the king - dom of our Lord and of His

A D G A7 D N.C.

Christ, and of His Christ. And he shall reign for - ev - er and

ev - er. And He shall reign for - ev - er and ev -

**A** **D** **E7** **A** **E**

2 4 1

er. And He shall reign for - ev - er and ev - er. And

**A** **D** **G** **A7** **D** **G** **D** **A** **D**

3 4 1

He shall reign for - ev - er and ev - er. King of *f*

**A** **D** **E7** **A** **D** **A** **E7** **A** **N.C.**

2 4 1

8vb-----

Kings, for - ev - er and ev - er. Hal-le-lu - jah! Hal-le-lu - jah! And Lord of

**A** **D** **A** **D** **A** **D** **A** **D** **A** **N.C.**

**A D A D A D A N.C.**

Lords, for - ev - er and ev - er. Hal-le-lu - jah! Hal-le-lu - jah! King of

**D G D G D G D N.C.**  
8va-

Kings, for - ev - er and ev - er. Hal-le-lu - jah! Hal-le-lu - jah! And Lord of

**E A E A E A E N.C.**  
8va-

Lords, for - ev - er and ev - er. Hal-le-lu - jah! Hal-le-lu - jah! King of

**F# Bm F# Bm F# Bm N.C.**  
8va-

Kings, for - ev - er and ev - er. Hal-le-lu - jah! Hal-le-lu - jah! And Lord of

G A7 D A N.C.

Lords, King of Kings and Lord of Lords. And

Bm D G D A7 D Asus A7 D G D

He shall reign for - ev - er and ev - er. King of

G D G D G D G D G D G D

Kings and Lord of Lords. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-

G D G D

lu - jah! Hal - le - lu - jah!



# HE'S GOT THE WHOLE WORLD IN HIS HANDS

Traditional Spiritual

With spirit

Am7 D7 Gm7 C7 F

F(add9) Bb

*mf*

1. He's got the whole world \_  
2. my moth-er,  
3.,4. (See additional lyrics)

F Dm7 Db7 C7 Gm7 C7

in His hands.\_ He's got the whole world \_  
in His hands.\_ He's got my moth-er in His hands.\_ He's got the  
in His hands.\_ He's got \_

Fmaj7 Bb Am7 D7b9 Gm7 C7

whole world \_  
my moth-er in His hands.\_ He's got the whole world in His  
in His hands.\_ He's got the whole world in His

**F** **Cm/E $\flat$**  **D7**

hands. He's got all pow-er in His hands. He's got  
hands. He's got my fa-ther in His hands. He's got

**Gm7** **C7** **Gm7** **C7** **F**

all my pow-er fa-ther in His hands. He's got  
all my pow-er fa-ther in His hands. He's got

**A $\flat$ 7Gm7 C7** 1.-3. **F** 4. **F**

in His hands. He's got the whole world in His hands. 2. He's got hands.  
in His hands. He's got the whole world in His hands. 3.,4. He's got the hands.

### *Additional Lyrics*

3. He's got the whole church in His hands.  
He's got the whole church in His hands.  
He's got the whole church in His hands.  
He's got the whole world in His hands.
4. He's got the whole world in His hands.  
He's got the whole world in His hands.  
He's got the whole world in His hands.  
He's got the whole world in His hands.

# HELLO! MA BABY

Words by IDA EMERSON  
Music by JOSEPH E. HOWARD

Brightly, in 2

**C**  
4 2  
*f*

**C#dim**

**Dm**

**G**

Hel - lo! my ba - by.

Hel - lo, my hon - ey.

**D7**  
3 2

Hel - lo, my rag - time gal!

**G**  
4 1

Send me a kiss by wire;

C<sub>1</sub> Cdim C C#dim G7

ba - by, my heart's on fire!

C<sub>4 2</sub> 3 1

If you re - fuse me, hon - ey, you'll lose me,

D7 G<sub>4 1</sub>

then you'll be left a - lone. Oh, ba - by, tel - e - phone and

G7 C G7 C

tell me I'm your own. *ff*

# HEY, HO! NOBODY HOME

Traditional

Flowing

Am G F E7 Am G Am G

*mf*

Hey, Ho! No - bod - y home!

Am G Am G Am G

Meat nor drink nor mon - ey have I none. Still I will be

Am G Am G Am

ver - y mer - ry. \_\_\_\_ Hey, Ho! No - bod - y home.

# HINDUSTAN

Words and Music by OLIVER WALLACE  
and HAROLD WEEKS

**Fast**

*mf*

C

5/2

C

Hin -

G7#5

C

du - stan, - where we

C#dim

G7

stopped to rest our tired car - a - van.

Hin - du -

stan, \_\_\_\_\_ where the paint - ed pea - cock

This system contains measures 1, 2, and 3. Measure 1 features a vocal line with a whole note and a piano accompaniment with a whole note. Measure 2 has a vocal line with a half note and a piano accompaniment with a half note. Measure 3 has a vocal line with a half note and a piano accompaniment with a half note. A fermata is placed over the vocal line in measure 1.

proud - ly spread his fan. \_\_\_\_\_

C

This system contains measures 4, 5, and 6. Measure 4 has a vocal line with a half note and a piano accompaniment with a half note. Measure 5 has a vocal line with a half note and a piano accompaniment with a half note. Measure 6 has a vocal line with a half note and a piano accompaniment with a half note. A fermata is placed over the vocal line in measure 5. The chord 'C' is indicated above measure 5.

Hin - du - stan, \_\_\_\_\_

G7#5 C

This system contains measures 7, 8, and 9. Measure 7 has a vocal line with a half note and a piano accompaniment with a half note. Measure 8 has a vocal line with a half note and a piano accompaniment with a half note. Measure 9 has a vocal line with a half note and a piano accompaniment with a half note. A fermata is placed over the vocal line in measure 9. The chords 'G7#5' and 'C' are indicated above measures 8 and 9 respectively.

where the pur - ple sun - bird flashed a - cross the

C7

This system contains measures 10, 11, and 12. Measure 10 has a vocal line with a half note and a piano accompaniment with a half note. Measure 11 has a vocal line with a half note and a piano accompaniment with a half note. Measure 12 has a vocal line with a half note and a piano accompaniment with a half note. A fermata is placed over the vocal line in measure 10. The chord 'C7' is indicated above measure 10.

F F#m7b5

sand. Hin -

Fm6 Em7b5

- du - stan, where I

Dm7 G7 1. C

met her and the world be - gan.

2. C C6

gan. gan. gan.



# HOME ON THE RANGE

Moderately

 Lyrics by DR. BREWSTER HIGLEY  
 Music by DAN KELLY

Chords: G, C, Am

1 3 3 1 4

Oh give me a home where the buf - fa - lo roam, Where the

Chords: G, A7, D7

3 5 1 2 1 5 3

deer and the an - te - lope play, Where

Chords: G, C, Am

3

sel - dom is heard a dis - cour - ag - ing word And the

Chords: G, D7, G

1

skies are not cloud - y all day.

G 5 1 D7 5 2 G

Home, home on the range, ——— Where the

3

Em 4 A7 D D7

deer and the an - te - lope play, ——— Where

1 2 1 2 1 2 1

G C Am

sel - dom is heard a dis - cour - ag - ing word And the

G D7 G

skies are not cloud - y all day. ———

# HOME SWEET HOME

Words by JOHN HOWARD PAYNE  
Music by HENRY R. BISHOP

Gently

**System 1:** *mf* **D7** **G** **G** **C/G**  
 'Mid\_ pleas - ures and  
 ex - ile from  
 thee, I'll re -

**System 2:** **G** **D7** **G**  
 pal - a - ces though we may roam, be it  
 home, splen - dor daz - zles in vain, oh, \_\_\_\_  
 turn, o - ver - bur - dened with care, the \_\_\_\_

**System 3:** **C/G** **G** **D7**  
 ev - er so hum - ble, there's no place like  
 give me my low - ly thatched cot - tage a -  
 heart's dear - est sol - ace will smile on me

**System 4:** **G** **C** **G**  
 home. A charm from the sky seems to  
 gain. The birds sing - ing gai - ly, that  
 there. No more from that cot - tage a -

hal - low us there, which seek \_\_\_\_\_ through the  
 come \_\_\_\_\_ at my call. Give me them, \_\_\_\_\_ with that  
 gain \_\_\_\_\_ will I roam, be it ev - er so

world, is ne'er met \_\_\_\_\_ with else - where.  
 peace of mind dear - er than all.  
 hum - ble, there's no \_\_\_\_\_ place like home. } Home! Home, sweet

home. \_\_\_\_\_ There's no \_\_\_\_\_ place like home. Home! Home, sweet

home, \_\_\_\_\_ there's no \_\_\_\_\_ place like home. An -  
 To - home.

# HOUSE OF THE RISING SUN

Southern American Folksong

Slowly and steadily

*mf*

Em G

A C Em

There is a

G A C

house in New Orleans, they

Em G B

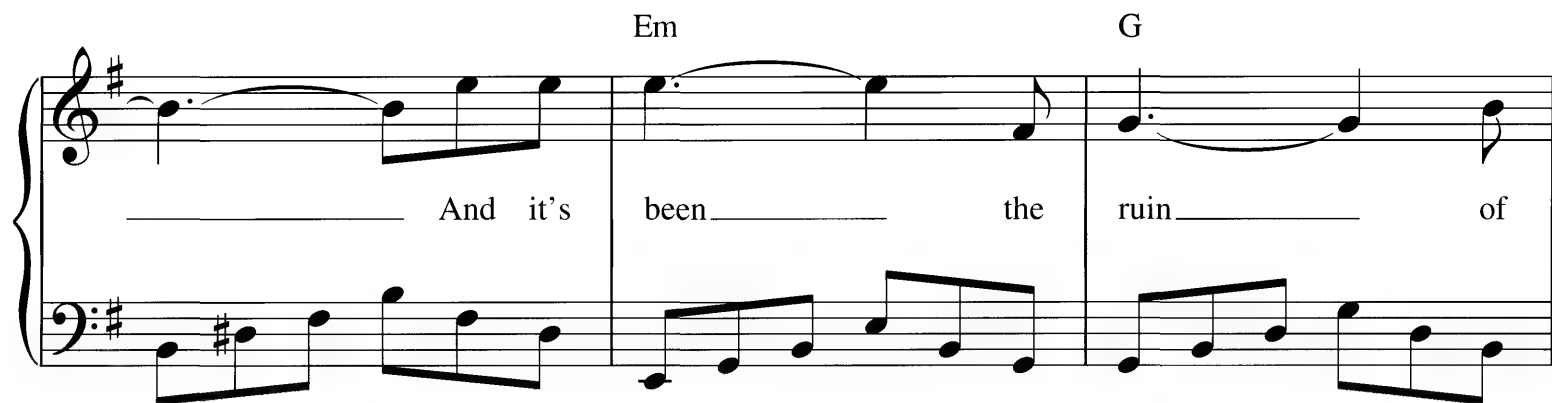
call the Ris - ing Sun.

5 4 2 1 2 4

1 2

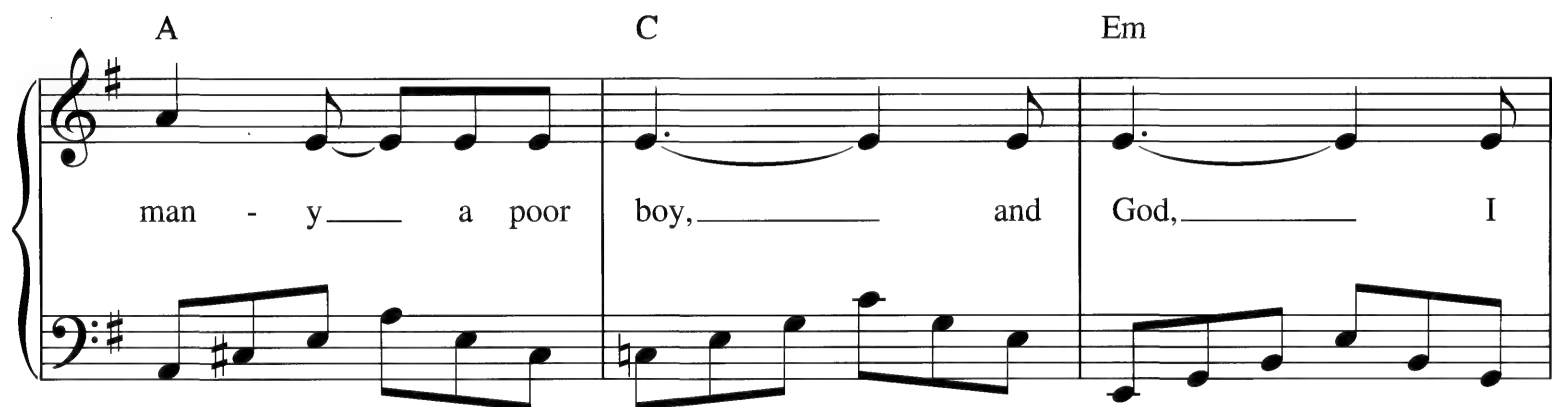
Em G

And it's been the ruin of



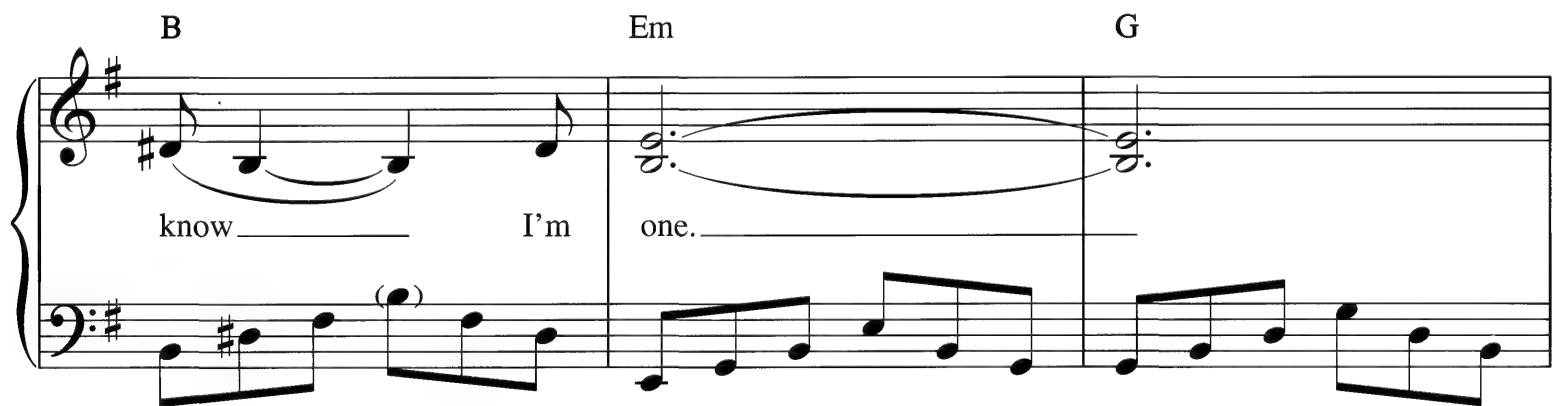
A C Em

man - y a poor boy, and God, I



B Em G

know I'm one.



A C Em



# I AIN'T GOT NOBODY

(And Nobody Cares for Me)

Words by ROGER GRAHAM  
Music by SPENCER WILLIAMS and DAVE PEYTON

Moderately (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

**First System:** Treble clef, key of G major (one sharp), 4/4 time. Chord: G. Notes: G4 (finger 5), A4 (finger 1), B4 (finger 2), C5 (finger 3), D5 (finger 4). Bass clef: G3 (finger 5). Dynamic: *mf*. Chord: D. Notes: D4 (finger 1), E4 (finger 5). Chord: G7. Notes: G4, F#4, E4, D4. Lyrics: "Now I"

**Second System:** Treble clef: Chord A7. Notes: A4, G#4, F#4, E4. Chord Cm/Eb. Notes: Cb5, Bb4, Ab4, Gb4. Bass clef: G3, F#3, E3, D3. Lyrics: "ain't got no - bod y, and"

**Third System:** Treble clef: Chord G/D. Notes: G4, D4. Chord A7. Notes: A4, G#4, F#4, E4. Chord D7. Notes: D4, C#4, B4, A4. Chord G. Notes: G4, A4, B4, C5. Chord D7. Notes: D4, C#4, B4, A4. Bass clef: G3, F#3, E3, D3. Lyrics: "no - bod y cares for me. I got the blues, -"

**Fourth System:** Treble clef: Chord G. Notes: G4, A4, B4, C5. Chord D7. Notes: D4, C#4, B4, A4. Chord G7. Notes: G4, F#4, E4, D4. Chord G7. Notes: G4, F#4, E4, D4. Bass clef: G3, F#3, E3, D3. Lyrics: "the wea - ry blues. And I'm sad and"

A7

lone - ly. Won't some - bod - y

D D7

come and take a chance with me?

G7 C

I'll sing sweet love songs, hon - ey, all the

E7

time, if you'll come and be my



A7

D7

G7

musical score for the first system, measures 1-3. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: sweet ba - by mine. 'Cause I

musical score for the second system, measures 4-6. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: ain't got no - bod y, and

musical score for the third system, measures 7-9. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: no - bod - y cares for me.

musical score for the fourth system, measures 10-12. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: Now me.

# I GAVE MY LOVE A CHERRY

(The Riddle Song)

Traditional

Moderately

E $\flat$

F7sus

F7

B $\flat$

E $\flat$

First system of the musical score. It features a treble and bass staff in 4/4 time. The key signature has two flats (B $\flat$  and E $\flat$ ). The tempo is marked 'Moderately'. The first measure has a dynamic marking 'mf' and a fingering '5 3' above the treble staff. The second measure has a fingering '1' above the bass staff. The third measure has a fingering '1' above the bass staff. The fourth measure has a fingering '5' above the bass staff. The lyrics are: 'I gave my love a cher - ry that can there be a cher - ry that cher - ry when it's bloom - ing, it'.

B $\flat$

F

B $\flat$

Second system of the musical score. It continues the melody and accompaniment. The lyrics are: 'had no stone. I gave my love a chick - en that had no has no stone? How can there be a chick - en that has no has no stone. A chick - en when it's pip - ping, it has no'.

F

B $\flat$

F

Third system of the musical score. The lyrics are: 'bone. I told my love a sto - ry that had no end. I bone? How can there be a sto - ry that has no end? How bone. The sto - ry that I love you, it has no end. A'.

E $\flat$

B $\flat$

E $\flat$

F7

1., 2.  
B $\flat$

3.  
B $\flat$

Fourth system of the musical score. It includes first, second, and third endings. The lyrics are: 'gave my love a ba - by with no cry - in'. How can there be a ba - by with no cry - in? A ba - by when it's sleep - in', has no cry - in'.

# I LOVE YOU TRULY

Words and Music by  
CARRIE JACOBS-BOND

Moderate waltz

Am7

D7

G

D7

*mp*

G

B $\flat$ dim

Am7

D7

I  
Life,

love with you its

tru  
sor

ly,  
row,

Am7

D7

1.  
G

tru  
life,

ly,  
with its

dear.

2.

G

B7

tear,

fades

Em Em/D

in - to dreams when I

4 5

C#m7 C#dim

feel you are near.

5 3 2 1

G E7

For I love you tru - ly,

2 1 2

Am7 D7 G

tru - ly, dear.

1 5 4 1 5

# I WANT A GIRL

(Just Like the Girl That Married Dear Old Dad)

Words by WILLIAM DILLON  
Music by HARRY VON TILZER

Moderately

The piano score is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderately'. The score consists of four systems of music, each with a treble and bass staff joined by a brace. Chord symbols are placed above the treble staff. Fingerings are indicated by numbers 1-5. Dynamics include *mf* (mezzo-forte).

**System 1:** Treble staff starts with a C major triad (C4, E4, G4) and a bass line starting on F3. Chords: C (3 1), C7, F (5 1), D7b5 (2 1). Dynamics: *mf*.

**System 2:** Treble staff continues with a melody. Chords: C (5 1), D7, G7, C (5), G7. Fingerings: 1, 1, 1, 2-1.

**System 3:** Treble staff includes the lyrics 'I want a girl — just'. Chords: C (5), F (5). Fingerings: 3, 2.

**System 4:** Treble staff includes the lyrics 'like the girl — that married dear old Dad.'. Chords: C, D7, G7, C (5). Fingerings: 3, 2, 1, 2, 1, 1, 5.

**F** **F#dim**

She was a pearl

2 2

**C** **A7** **D7**

and the on - ly girl that Dad - dy

4 2 2 5 1

**G7**

ev - er had. A

4 1 2 1

**C** **E7**

good old - fash - ioned girl with heart so

5 5



# I'M ALWAYS CHASING RAINBOWS

225

Words by JOSEPH McCARTHY  
Music by HARRY CARROLL

Flowing

Am

A7

F<sup>#</sup>dim7

G7/F

C/E

*mf*

I'm al - ways chas - ing

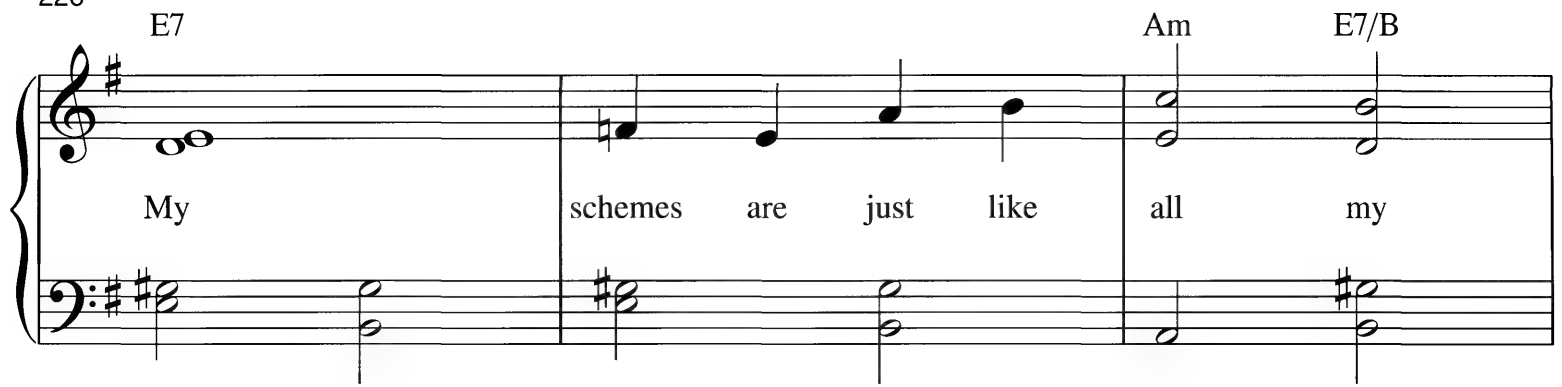
rain - bows, watch - ing

clouds drift - ing by.



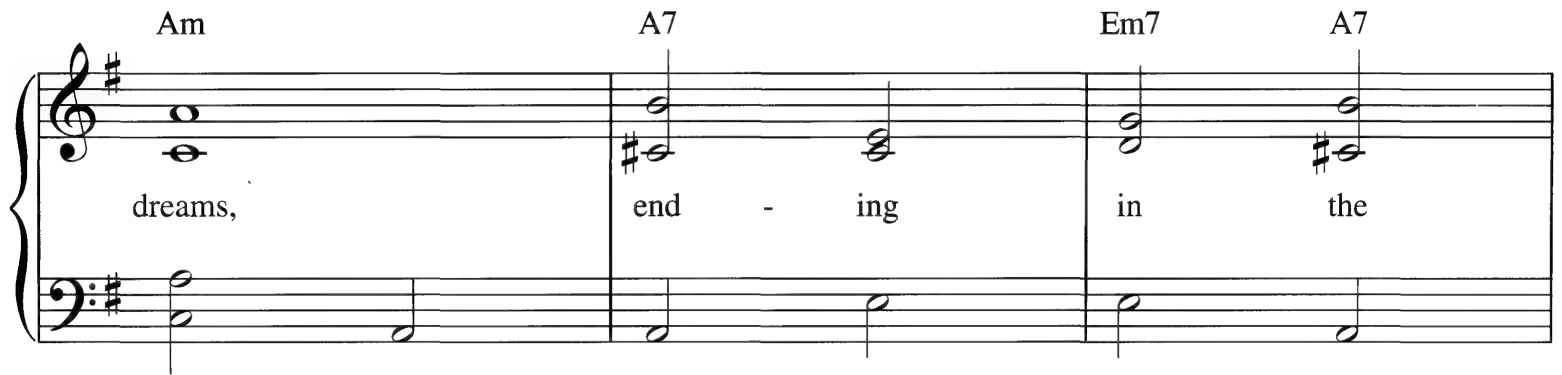
E7 Am E7/B

My schemes are just like all my



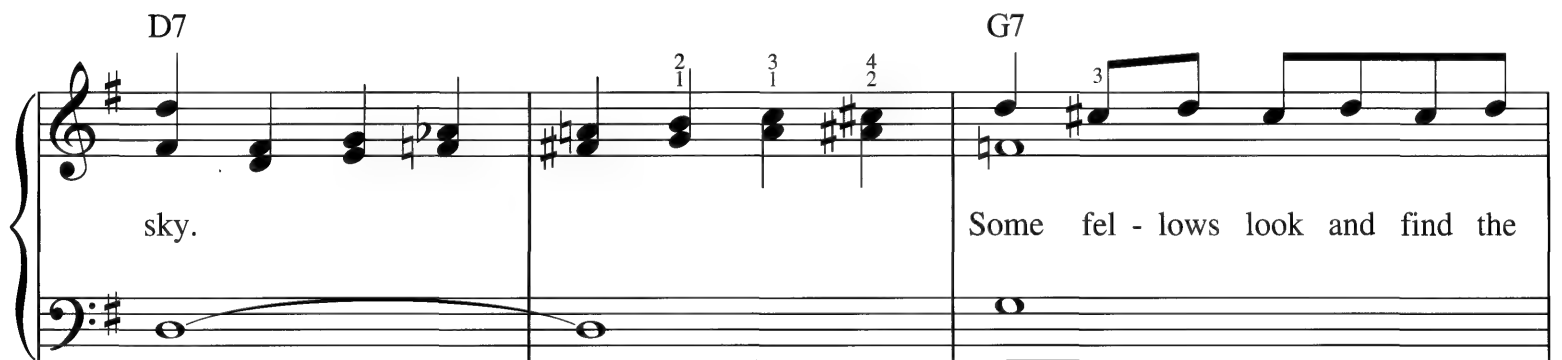
Am A7 Em7 A7

dreams, end - ing in the



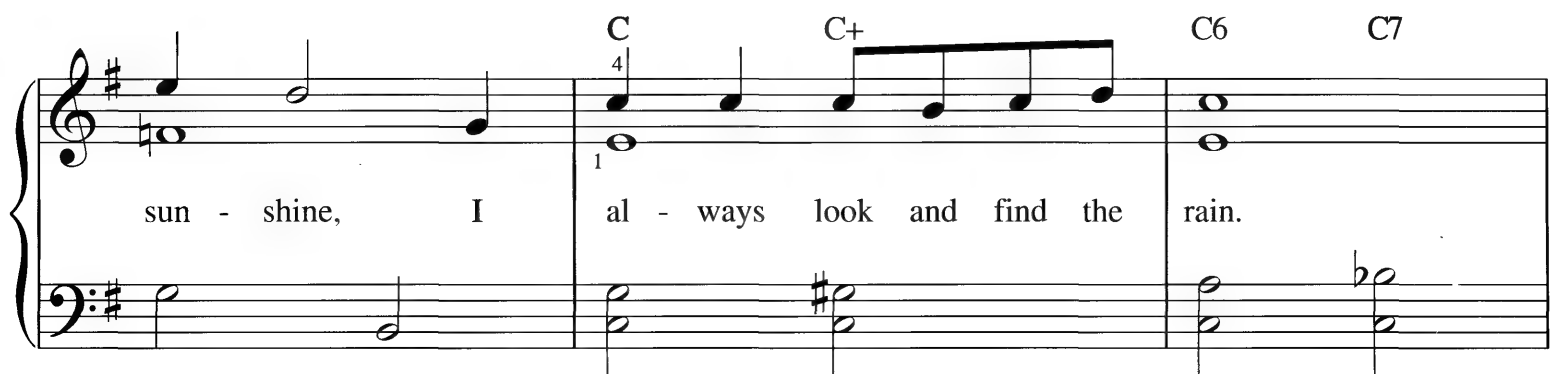
D7 G7

sky. Some fel - lows look and find the



C C+ C6 C7

sun - shine, I al - ways look and find the rain.



E7 A7

Some fel - lows make a win - ning some - time, I nev - er e - ven make a

D7 N.C. G Cm/Eb

gain. Be - lieve me, I'm al - ways chas - ing

G E7 Am

rain - bows, wait - ing to find a lit - tle

A7 D7 G Eb7 G

blue - bird in vain.

# I WISH I WERE SINGLE AGAIN

Words and Music by  
J.C. BECKEL

Waltz

The musical score is written in 3/4 time and features a piano accompaniment and a vocal melody. The tempo is marked 'Waltz' and the dynamics include 'mf' (mezzo-forte). The key signature is one sharp (F#), indicating D major or B minor. The score is divided into four systems, each with a key signature change indicated by a sharp sign on the F line of the bass staff.

**System 1:** The piano part begins with a 5-measure rest, followed by a G7 chord (F#4, C1) and a C chord (C1). The vocal melody starts with a 5-measure rest, followed by a G7 chord (F#4, C1) and a C chord (C1). The lyrics are: "I wish I were single again."

**System 2:** The piano part continues with a C chord (C1), an F chord (F2), and a C chord (C1). The vocal melody continues with the lyrics: "I wish I were single again. I wish I were single again."

**System 3:** The piano part continues with a D7 chord (D2, F#2), a G7 chord (F#2, C2), a C chord (C2), and a C7 chord (C2, F#2). The vocal melody continues with the lyrics: "I wish I were single again. I wish I were single again. I wish I were single again."

**System 4:** The piano part continues with an F chord (F2), a Dm chord (D2, F2), a G7 chord (F#2, C2), and a C chord (C2). The vocal melody continues with the lyrics: "I wish I were single again. I wish I were single again. I wish I were single again."

I married a wife, oh then, I  
 She went for the rope, oh then, she

mar - ried a wife oh then, I mar - ried a  
 went for the rope, oh then, she went for the

wife, she ruin - ed my life. Oh, I wish I were sin - gle a -  
 rope, but then it was broke. Oh, I wish I were sin - gle a -

gain! She gain!

# I WONDER WHO'S KISSING HER NOW

Lyrics by WILL M. HOUGH and FRANK R. ADAMS  
Music by JOSEPH E. HOWARD and HAROLD ORLOB

Slowly

G

G<sup>#</sup>dim

Am

D7

*mf*

I

G

won - der who's kiss - ing her now. Won - der who's

B

C

E7/B

Am

E7

teach - ing her how. Won - der who's look - ing in -

A7

D7

to her eyes, breath - ing sighs, tell - ing

G

lies. I won - der who's buy - ing the wine for

B C E7/B Am

lips that I used to call mine. Won - der if

C A/C# G/D E7 Am 1. D7

she ev - er tells him of me, I won - der who's kiss - ing her

G D7 2. D7 G

now. I kiss - ing her now.

# I'LL BE WITH YOU IN APPLE BLOSSOM TIME

Words by NEVILLE FLEESON  
Music by ALBERT VON TILZER

## Moderate Waltz

The musical score is written for piano in 3/4 time, marked 'Moderate Waltz'. It consists of four systems of music. The first system is an instrumental introduction with a melody in the right hand and a bass line in the left hand. The second system begins the vocal melody with the lyrics 'I'll be with you in apple blossom time.' The third system continues the vocal melody with the lyrics 'with you to change your name to mine. One day in May,'. The fourth system concludes the vocal melody with the lyrics 'I'll come and say, "Happy the bride the sun shines on to -'.

**System 1: Instrumental Introduction**

- Chords: Dm7 $\flat$ 5, G7, D7, G7, C, E $\flat$ dim7, G7
- Tempo/Marking: *mf*

**System 2: Vocal Entry**

- Chords: C, Em, F
- Lyrics: I'll be with you in ap - ple blos - som time. I'll be

**System 3: Vocal Continuation**

- Chords: C, G7
- Lyrics: with you to change your name to mine. One day in May,

**System 4: Vocal Conclusion**

- Chords: C, A7, D7, G7
- Lyrics: I'll come and say, "Hap - py the bride the sun shines on to -

day." What a won - der - ful wed - ding there will be.

C Em

What a won - der - ful day for you and me. Church-bells will

F E A7

chime, you will be mine, in ap - ple blos - som

D7 Dm7b5 G7 D7 G7

time. time.

1. C Ebdim7 G7 2. C



# I'VE BEEN WORKING ON THE RAILROAD

American Folksong

**System 1:** Treble clef, 4/4 time. Chords: C7 (5), F. Dynamics: *mf*. Lyrics: "I've been work - ing on the".

**System 2:** Treble clef, 4/4 time. Chords: Bb (5), F. Lyrics: "rail - road, all the live - long day."

**System 3:** Treble clef, 4/4 time. Chord: G7 (4). Lyrics: "I've been work - ing on the rail - road, just to pass the time a -".

**System 4:** Treble clef, 4/4 time. Chords: C, C7, F. Lyrics: "way. Can't you hear the whis - tle blow - in'?"

**Bb** 5 **A7** 5

Rise up so ear - ly in the morn.

**Bb** 2 **G7/B** 3 **F/C** **Dm** **Bbm** **F/C** **C7**

Can't you hear the cap - tain shout - ing, "Di - nah blow your

**F** 1 **Bb** **G7**

horn!" Di - nah won't you blow, Di - nah won't you blow,

**C** **C7** **F**

Di - nah won't you blow your horn? \_\_\_\_\_ Di - nah won't you blow,

**B $\flat$**  **G7** **C** **C7**

Di - nah won't you blow, Di - nah won't you blow your

**F**

horn? Some-one's in the kitch - en with Di - nah.

**C** **F**

Some-one's in the kitch - en I know. \_\_\_\_\_ Some-one's in the kitch - en with

**B $\flat$**  **Bdim7** **F** **C7** **F**

Di - nah, strum - min' on the old ban - jo and sing - in',

“Fee, fi, fid - dle - ee - i - o, fee, fi, fid - dle - ee - i -

2 1 5

C F B $\flat$  Bdim7

o. \_\_\_\_\_ Fee, fi, fid - dle - ee - i - o.”

F C7 F

strum - min' on the old ban - jo.

C G C7 F

# IN THE GOOD OLD SUMMERTIME

Words by REN SHIELDS  
Music by GEORGE EVANS

Waltz tempo

A7

D7

G

G

C

G

stroll - ing through the shad - y

lanes with your ba - by

mine; you hold her

hand and she holds yours, and

**C**  
4  
2

**G**

that's a ver - y good sign

that she's your toot - sey

**Em** **A7**

woot - sey in the good old

**D7** **G**

sum - mer time.

# JESU, JOY OF MAN'S DESIRING

Slowly and evenly

By JOHANN SEBASTIAN BACH

*p legato*

Chord symbols: G, C, Em, Am, D7, G, C, Em, C, C<sup>#</sup>mb5, D, G.

Fingerings: 1, 2, 3, 4, 5.

Trills and triplets: 3.

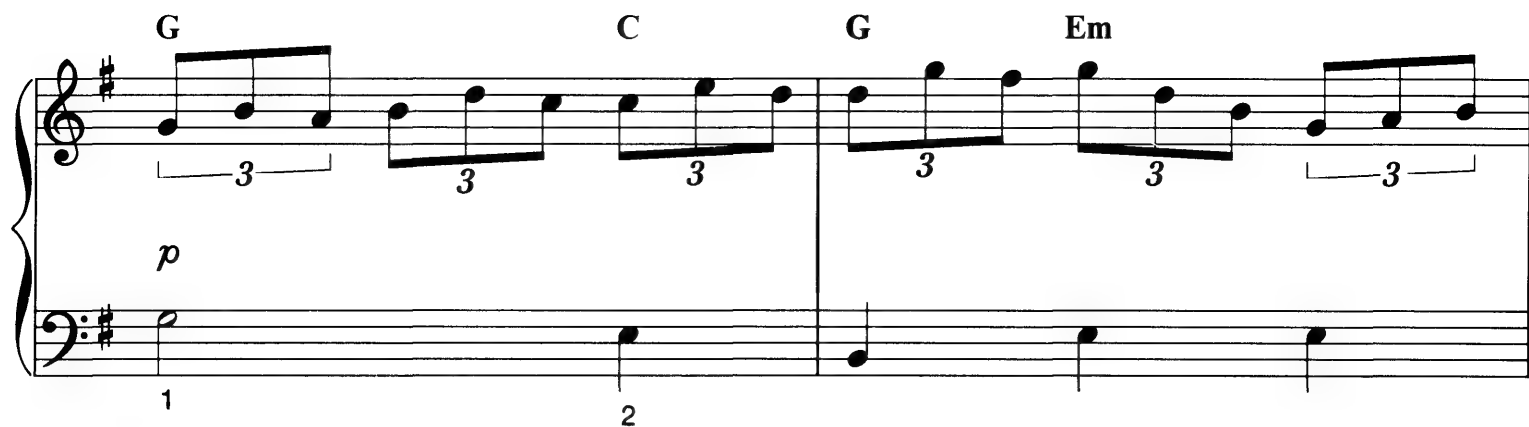


System 1: Treble clef, key of D major. Chords: G (3 1), C, D (5 2). Dynamics: *mf*. Bass line starts on F# (1) and moves up stepwise.

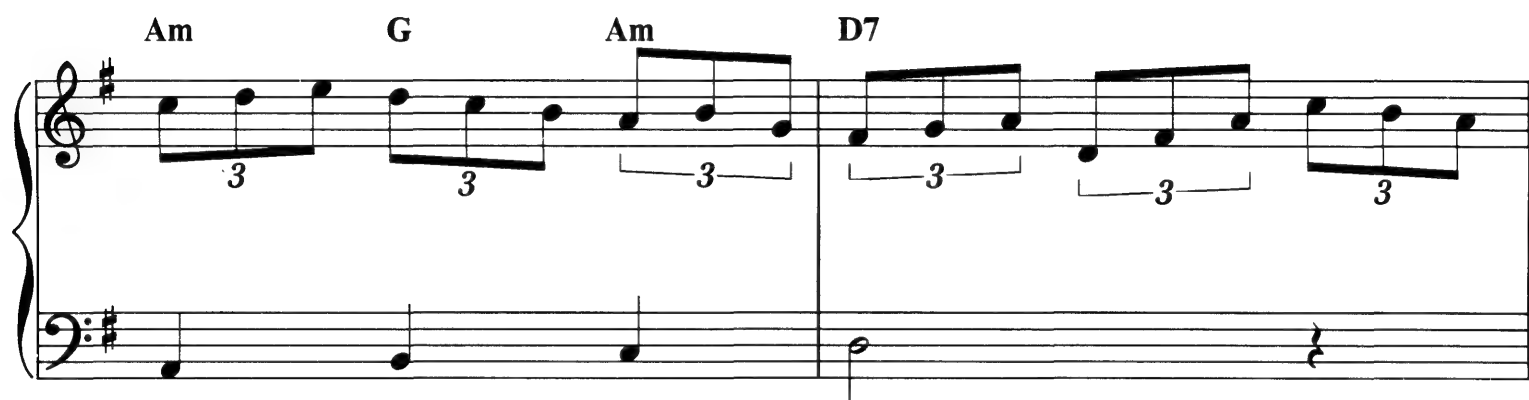
System 2: Treble clef, key of D major. Chords: C (5 2), D7, G, D7. Dynamics: *p*. Treble line features triplets and slurs. Bass line has a long note with a slur.

System 3: Treble clef, key of D major. Chords: G (3 1), C. Dynamics: *mf*. Treble line features triplets and slurs. Bass line has a long note with a slur.

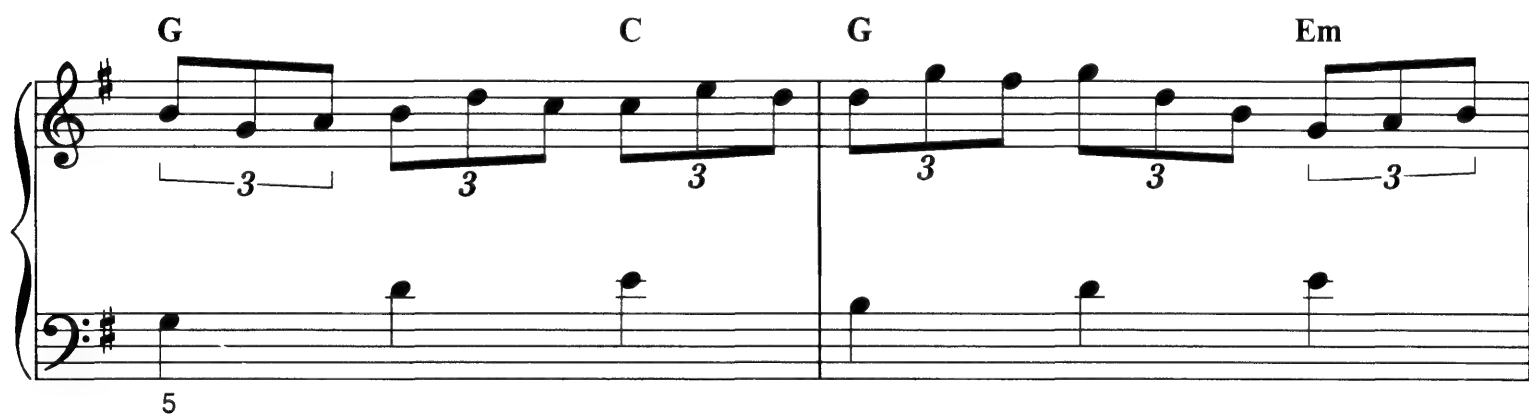
System 4: Treble clef, key of D major. Chords: G, Em, Am (4 1), D (5 2). Bass line starts on F# (5) and moves up stepwise.



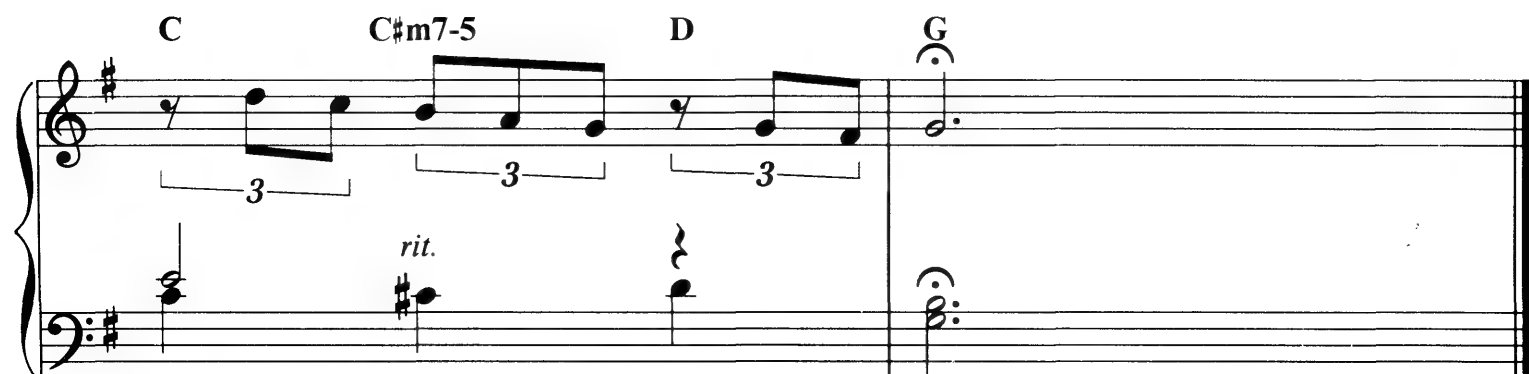
System 1: Treble clef, key of D major. Chords: G, C, G, Em. The melody consists of eighth-note triplets. The bass line has a whole note G (labeled 1) and a whole note C (labeled 2). Dynamics: *p*.



System 2: Treble clef, key of D major. Chords: Am, G, Am, D7. The melody consists of eighth-note triplets. The bass line has a whole note G and a whole note D7.



System 3: Treble clef, key of D major. Chords: G, C, G, Em. The melody consists of eighth-note triplets. The bass line has a whole note G (labeled 5) and a whole note C.



System 4: Treble clef, key of D major. Chords: C, C#m7-5, D, G. The melody consists of eighth-note triplets. The bass line has a whole note C, a whole note C#m7-5 (labeled *rit.*), a whole note D, and a whole note G. The system ends with a double bar line.

# IN THE SHADE OF THE OLD APPLE TREE

Words by HARRY H. WILLIAMS  
Music by EGBERT VAN ALSTYNE

Moderately

The musical score is written for piano in 3/4 time, key of G major. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderately'. The first measure is marked 'mf' (mezzo-forte). The first system contains five measures of music. The second system contains four measures of music. The third system contains four measures of music. The fourth system contains five measures of music. The lyrics are: 'In the shade of the old ap - ple tree, where the love in your eyes I could see, when the voice that I heard, like the song of the bird, seem'd to whis - per sweet mu - sic to me.' The score includes various musical notations such as chords (G/D, E7, A7, D7, G), fingerings (1, 2, 3, 4), and articulation marks (accents, slurs). The bass line is written in the bass clef and the treble line is written in the treble clef. The score is arranged in a grand staff format.

Chords: G/D, E7, A7, D7, G

Lyrics: In the shade of the old ap - ple tree, where the love in your eyes I could see, when the voice that I heard, like the song of the bird, seem'd to whis - per sweet mu - sic to me.

G

I could hear the dull buzz of the bee, in the

D7

G

D

blos - soms as you said to me, with a heart that is

G

C

Cm/E $\flat$  G/D E7

A7

D7

true, I'll be wait - ing for you, in the shade of the old ap - ple

1.

G

2.

G

tree. In the tree.

# INDIANA

(Back Home Again in Indiana)

Words by BALLARD MacDONALD  
Music by JAMES F. HANLEY

With a lilt (  )

G/D

D7

G



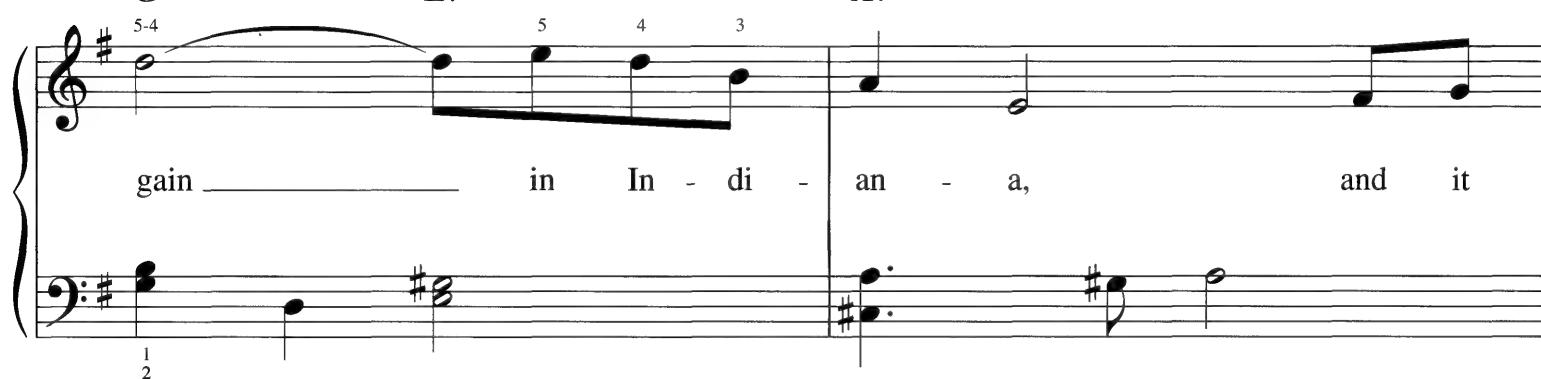
*mf*

Back home a -

G

E7

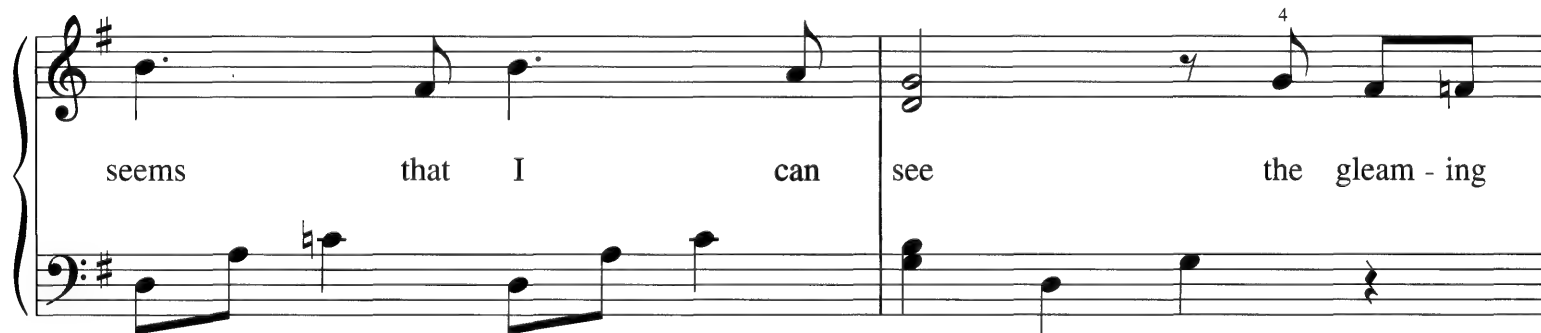
A7



gain in In - di - an - a, and it

D7

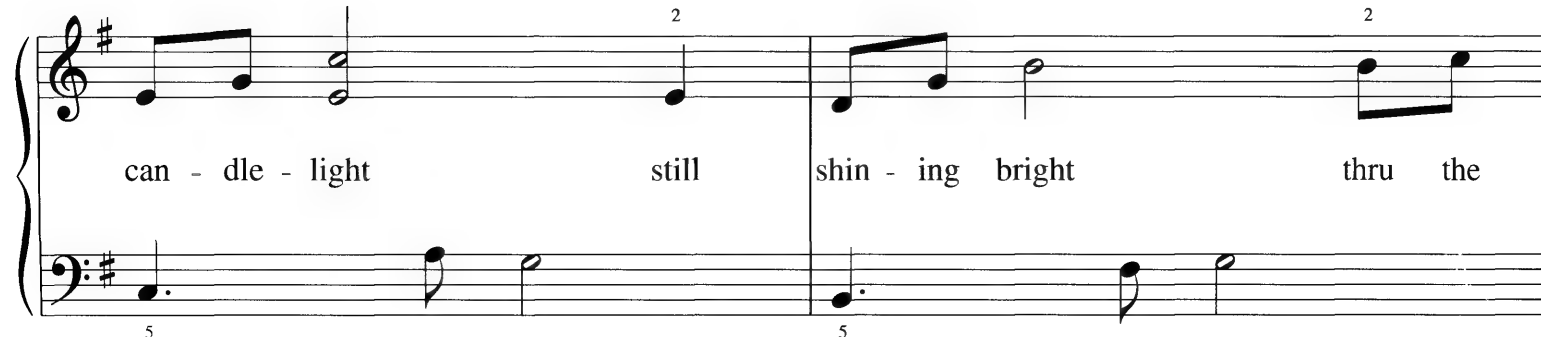
G



seems that I can see the gleam - ing

C

G



can - dle - light still shin - ing bright thru the

**A7/G** **D7**

syc - a - mores for me. The new - mown

2

4 3 2 1 2

**G** **E7** **A7/C#** **D7** **D#dim**

5-4 5

hay \_\_\_\_\_ sends all its fra - grance from the fields I used to

5 5

**Em** **Eb7** **G/D** **B7/D#**

2

1

roam. When I dream a - bout the moon - light on the

**Em** **C#dim** **G/D** **D7** **G**

3

Wa - bash, then I long for my In - di - an - a home.



G 5 1 Am

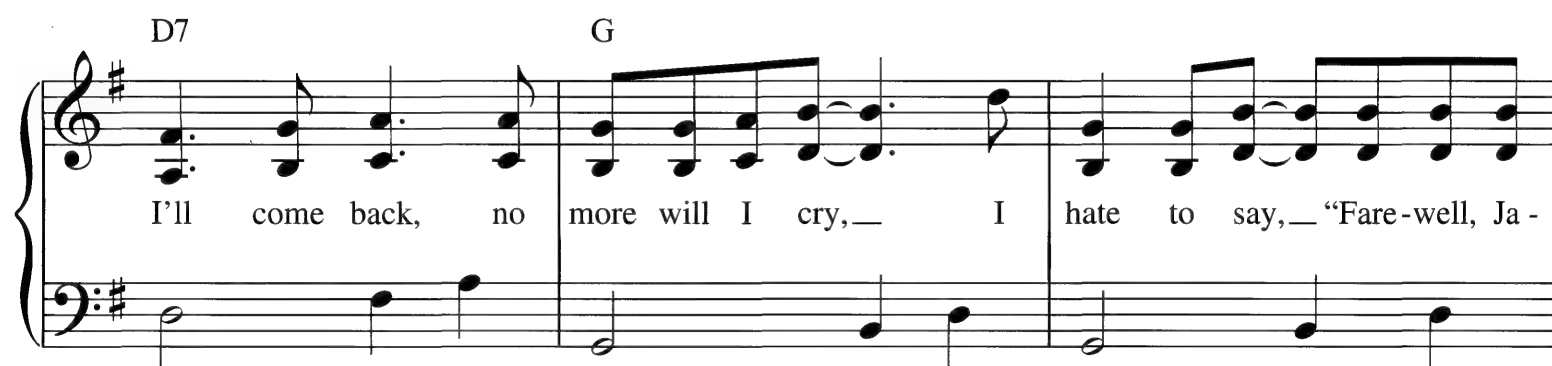
still can hear.\_  
bro - ken heart.\_  
heard him sing:.\_

Oh, so sad am I to say, "Good - bye."\_



D7 G

I'll come back, no more will I cry,\_ I hate to say,\_ "Fare-well, Ja -



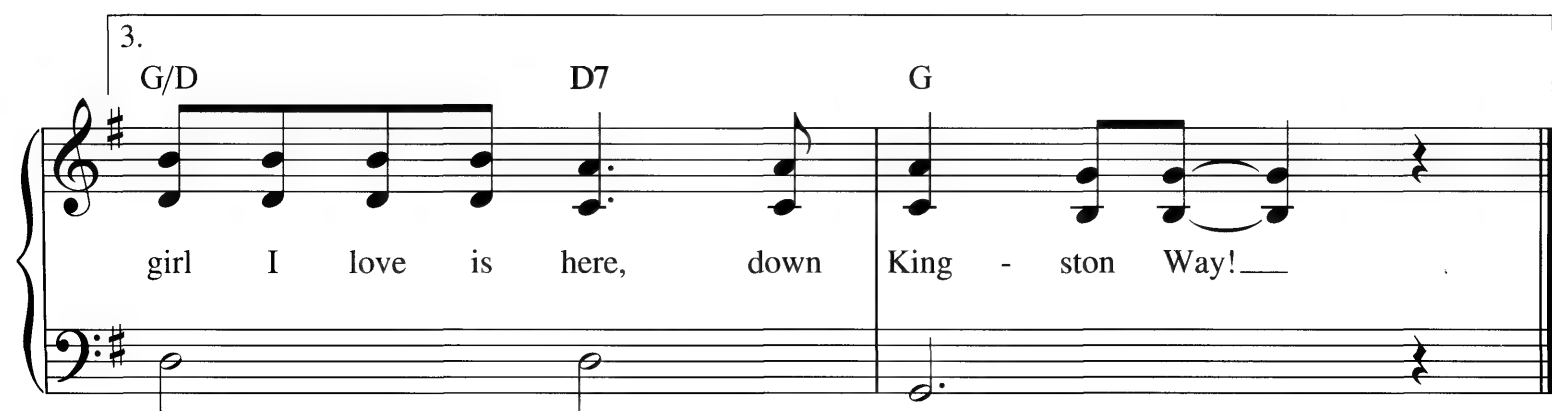
Am 1.,2. G/D D7 G

mai - ca" to - day,\_ be-cause the girl I love is here, down King - ston Way!\_



3. G/D D7 G

girl I love is here, down King - ston Way!\_





# JESUS LOVES ME

Words by ANNA B. WARNER  
Music by WILLIAM B. BRADBURY

With expression

Cmaj7 Em Fmaj7 Em Am Dm G F C

First system of musical notation for 'Jesus Loves Me'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music is marked 'mp' (mezzo-piano) and 'With pedal'. The notes are: Treble clef: C4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: C3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). The system is divided into four measures by vertical bar lines.

Cmaj7

C7

F7

1. Je - sus loves me! This I know, For the Bi - ble  
2. Je - sus loves me! He who died, Heav - en's gate to  
3. (See additional verse)

C

E7

Am

C9

tells me so;  
o - pen wide;

Lit - tle ones to  
He will wash a -

Him be - long;  
way my sin,

**Fmaj7 C G F C Cmaj7 F**

They are weak, but He is strong. } Yes, Je - sus loves me!  
 Let his lit - tle child come in. }

1  
2

**Em Am D9 G Cmaj7 C7 1 2 F7**

Yes, Je - sus loves me! Yes, Je - sus loves me! The

**C G** 1.,2. **F C** 3. **F C**

Bi - ble tells me so. so.

*Additional Verse*

3. Jesus, take this heart of mine,  
 Make it pure and wholly Thine,  
 Thou hast bled and died for me;  
 I will henceforth live for Thee.  
 Yes, Jesus loves me!  
 Yes, Jesus loves me!  
 Yes, Jesus loves me!  
 The Bible tells me so.

# JOSHUA

(Fit the Battle of Jericho)

African-American Spiritual

With a bounce (♩ = ♪)

Dm

B♭7

A7

Dm

mf

Josh-ua fit the bat-tle of \_\_\_\_

A7

Dm

Jer - i - cho, \_ Jer - i - cho, \_ Jer - i - cho, \_\_\_\_ Lord, \_

To Coda ⊕

Gm

A7

Josh-ua fit the bat-tle of \_\_\_\_ Jer - i - cho \_ and the wall came tum - blin'

1.

Dm

2.

Dm

A7

down. down. You may talk a - bout your King of

**Dm A7 Dm A7 Dm A7**

Gid - e - on, you may talk a - bout your man of Saul, there's

**Dm A7 Dm Gm Dm Gm Dm/A A7**

none like good old Josh - ua at the bat - tle of Jer - i -

**Dm A7**

cho. Up to the walls of Jer - i - cho — he

**Dm Bb7 A7 Dm**

marched with spear in hand. "Go blow dem ram - horns,"

Josh - u - a cried, - "cause the bat - tle is in my hand." Den the

A7 Dm A7

lamb, ram, sheep horns be - gin to blow, - the trum-pets be - gin for to

Dm Gm Dm Gm Dm Gm

sound, Lord, old Josh - ua com-mand-ed the chil-dren to shout and the

Dm A7 Dm A7 Dm Bb7

walls come tum - blin' down dat morn - in'.

A7 Dm D.S. al Coda

CODA

down.

Dm

# JUST A CLOSER WALK WITH THEE

Traditional  
Arranged by KENNETH MORRIS

Slowly

C 2 1 C#dim Dm G7sus C

*p*

3  
With pedal

mp 5 1 Eb dim G7

1. I am this weak world but of Thou art and strong,  
2. Through this world of toil and snares,  
3. (See additional verse)

2 2 1 5 4

2 2 2

Je - sus, keep me from all  
if I fal - ter, Lord, who

2 2

C G7 C

wrong. \_\_\_\_\_  
cares? \_\_\_\_\_

I'll Who be with

3 5 1 5 1

**C7** **F** **F#dim**<sup>5</sup>

sat - is - fied as  
me my bur - den

long  
shares?

as I  
None but

**C/G** **C** **C#dim** **Dm** **G7sus** **C**

walk, Thee, let me dear walk Lord, close to none but Thee. Thee.

**Ebdim**

Just a clo - ser walk with

**G7**

Thee, grant it, Je - sus, is my

plea. — Dai - ly walk - ing close to

Thee, — let it be, dear Lord, let it

be. — be. *rit.*

### Additional Verse

3. When my feeble life is o'er,  
 Time for me will be no more.  
 Guide me gently, safely o'er  
 To Thy kingdom shore, to Thy shore.





3 1 F C F

cry - in', Lord, kum ba yah. Some - one's cry - in', Lord, kum ba  
shout - in', Lord, kum ba yah. Some - one's shout - in', Lord, kum ba

2 5 3 1

G C F

yah. Some - one's cry - in', Lord, kum ba  
yah. Some - one's shout - in', Lord, kum ba

5 3 2

C F C G7 1. C

4 1 5 2

yah. Oh, Lord, kum ba yah. Some - one's  
yah. Oh, Lord, kum ba

3 1 2

2. C F C/G G7 C

yah. rit.

# LA CUCARACHA

Mexican Revolutionary Folksong

**Playfully fast**

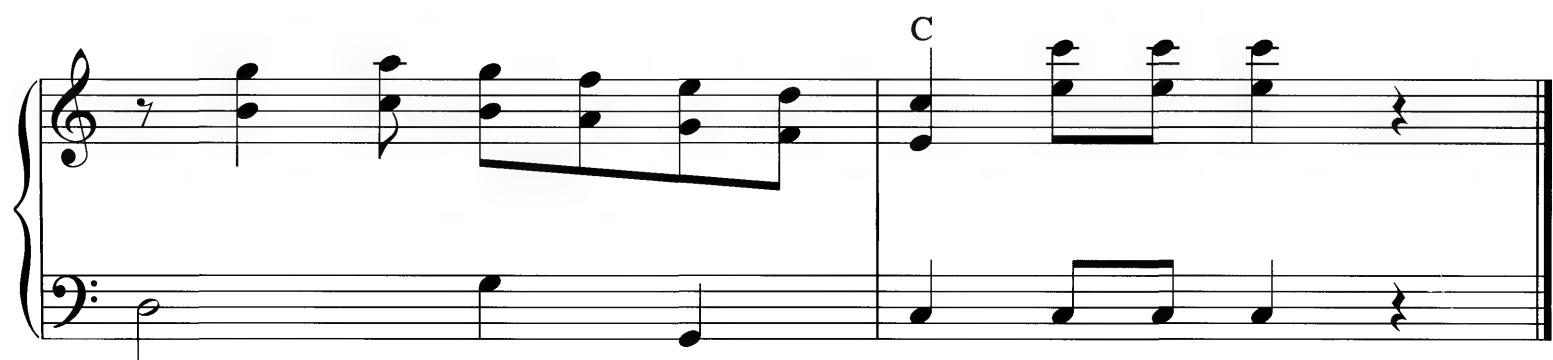
C

First system of piano accompaniment. The music is in 4/4 time. The right hand starts with a quarter rest, followed by a quarter note G4 (fingered 2), a quarter note A4 (fingered 1), and a half note G4-A4. The left hand starts with a quarter note G3 (fingered 3), a quarter note F3 (fingered 1), and a half note G3-F3. The system concludes with a measure of G4 and A4 in the right hand, and G3 and F3 in the left hand.

Second system of piano accompaniment. The right hand starts with a quarter rest, followed by a quarter note G4 (fingered 4), a quarter note A4 (fingered 2), and a half note G4-A4. The left hand starts with a quarter note G3, a quarter note F3, and a half note G3-F3. The system concludes with a measure of G4 and A4 in the right hand, and G3 and F3 in the left hand.

Third system of piano accompaniment. The right hand starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note G4-A4. The left hand starts with a quarter note G3, a quarter note F3, and a half note G3-F3. The system concludes with a measure of G4 and A4 in the right hand, and G3 and F3 in the left hand.

Fourth system of piano accompaniment. The right hand starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note G4-A4. The left hand starts with a quarter note G3, a quarter note F3, and a half note G3-F3. The system concludes with a measure of G4 and A4 in the right hand, and G3 and F3 in the left hand.



# LAVENDER'S BLUE

English Folk Song

With a lilt

Gm7

C

F

5  
3

*mf*

Lav - en - der's  
Some - to - make

F/A

Bb

5  
3

Bb/A

blue, did - dle, did - dle,  
hay, did - dle, did - dle,

lav - en - der's  
some - to - cut

Gm

F

C/E

green, corn,  
when while I am and

Dm

Gm7

king, did - dle, did - dle,  
I, did - dle, did - dle,

you shall be  
keep our - selves

**C** **F**

queen.  
warm.

Call  
Lav - up - your  
en - der's

5

**F/A** **Bb** **Bb/A**

men, did - dle, did - dle,  
green, did - dle, did - dle,

set them to  
lav - en - der's

**Gm** **F** **C/E** **Dm**

work,  
blue,

some to the  
if you love

plow, did - dle, did - dle,  
me, did - dle, did - dle,

**Gm7** **C7** 1. **F** 2. **F**

some I to the  
I will love

cart.

you.

# LET ME CALL YOU SWEETHEART

Words by BETH SLATER WHITSON  
Music by LEO FRIEDMAN

Moderate waltz tempo

Am/C

C#dim

G/D

E7

First system of piano introduction. Treble clef, key of D major (F#), 3/4 time. Bass clef. Chords: Am/C, C#dim, G/D, E7. Dynamics: mf. Fingerings: 4, 1.

A7

D7

G

Second system of piano introduction. Treble clef, key of D major (F#), 3/4 time. Bass clef. Chords: A7, D7, G. Dynamics: mf. Fingerings: 3, 1, 2.

G

3

2

Third system of piano introduction. Treble clef, key of D major (F#), 3/4 time. Bass clef. Chords: G. Dynamics: mf. Fingerings: 1, 3, 1, 2.

C

E7/B

A7

Fourth system of piano introduction. Treble clef, key of D major (F#), 3/4 time. Bass clef. Chords: C, E7/B, A7. Dynamics: mf. Fingerings: 5.

**D7**  
3  
1

Let me hear you whis - per

5

**G** **G#dim**

— that you love me

1 2 5

**D7/A** **D7** **G**

too. Keep the

3 1

3  
1 2

love - light glow - ing in your

2



**C** **E7/B** **A7**

eyes so true.

5 3

**Am/C** **C#dim**

Let me call you

4 1 4 1 4 1 4 1

**G/D** **E7** **A7**

sweet - heart, I'm in love

5 5 5

**D7** **G**

with you. you.

5 5 5

# LIMEHOUSE BLUES

from ZIEGFELD FOLLIES

Words by DOUGLAS FURBER

Music by PHILIP BRAHAM

Moderately bright

**B♭m** **C7** **F**

*mf*

**B♭7**

3  
1

Oh! Lime - house kid Oh! Oh! Oh! Lime - house kid

**G7**

3  
1

Go - ing the way that the

**F**

1

rest of them did Poor brok - en blos - som and

2

A7 Dm G7

no - bod - y's child Haunt - ing and taunt -

C7

- ing you're just kind o' wild Oh! Oh!

Bb7

Oh! Lime - house blues I've the real Lime - house blues -

G7

Can't seem to shake off those

First system of the musical score. The vocal line (treble clef) has lyrics "sad Chi - na blues" and "Rings on your fin -". The piano accompaniment (bass clef) features a steady eighth-note bass line. Chords F and D7 are indicated above the staff.

sad Chi - na blues Rings on your fin -

Second system of the musical score. The vocal line continues with lyrics "- gers and tears from your crown" and "that is the sto -". The piano accompaniment includes a large eighth-note chord marked '8' in the first measure. Chords Gm, Bbm, and C7 are indicated above the staff.

- gers and tears from your crown that is the sto -

First ending of the musical score. The vocal line has lyrics "- ry of old Chi - na town.". The piano accompaniment features a simple harmonic accompaniment. Chord F is indicated above the staff.

1. - ry of old Chi - na town.

Second ending of the musical score. The vocal line has lyrics "- ry of old Chi - na town.". The piano accompaniment features a simple harmonic accompaniment. Chord F is indicated above the staff.

2. - ry of old Chi - na town.

# LISTEN TO THE MOCKING BIRD

Words by ALICE HAWTHORNE  
Music by RICHARD MILBURN

Moderately

The musical score is written in 4/4 time and consists of four systems of music. The piano part is in the left hand, and the vocal melody is in the right hand. The tempo is marked 'Moderately' and the dynamic is 'mf'.

**System 1:** The piano part begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The first measure is a whole note chord of F4 and C4, marked 'mf'. The vocal melody enters in the second measure with a quarter note F4, followed by a half note G4, and a whole note A4. The piano part provides a bass line with a half note F2, a half note C3, and a whole note F2. The system ends with a whole note chord of C4 and F4, marked 'I'm'.

**System 2:** The piano part continues with a half note F2, a half note C3, and a whole note F2. The vocal melody continues with a half note G4, a whole note A4, and a half note F4. The system ends with a whole note chord of C4 and F4, marked 'Hal - lie, mem - ber,'.

**System 3:** The piano part continues with a half note F2, a half note C3, and a whole note F2. The vocal melody continues with a half note G4, a whole note A4, and a half note F4. The system ends with a whole note chord of C4 and F4, marked 'sweet - re - Hal - lie, mem - ber,'.

**System 4:** The piano part continues with a half note F2, a half note C3, and a whole note F2. The vocal melody continues with a half note G4, a whole note A4, and a half note F4. The system ends with a whole note chord of C4 and F4, marked 'I'm Ah! dream - ing now of -'.

**System 5:** The piano part continues with a half note F2, a half note C3, and a whole note F2. The vocal melody continues with a half note G4, a whole note A4, and a half note F4. The system ends with a whole note chord of C4 and F4, marked 'Hal - lie, mem - ber. for the thought of her is one that nev - er dies. } mem - ber when we gath - ered in the cot - ton side by side. }

G7 C

Lis ten to the mock - ing - bird, lis - ten to the mock - ing - bird, the

G7 C G7

mock - ing - bird still sing - ing o'er her grave. Lis - ten to the mock - ing - bird,

C C7 F

lis - ten to the mock - ing - bird, still sing - ing where the

G7 1. C 2. C

weep - ing wil - lows wave. Ah! wave.

# LITTLE BROWN JUG

Words and Music by  
JOSEPH E. WINNER

Moderately

The musical score is written in 4/4 time and consists of four systems of music. Each system includes a piano accompaniment (left hand) and a vocal melody (right hand). The tempo is marked 'Moderately'. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as chords (G7, C, F), dynamics (mf), and articulation (accents, slurs). The lyrics are written below the vocal line.

**System 1:**

- Chords: G7, C, C, F
- Lyrics: My wife and I, we live a-lone in a friends my foes, 'tis—

**System 2:**

- Chords: G7, C, G7, C, F, G7
- Lyrics: lit-tle log hut we call our own. She loves in and I love rum, to - geth-er we have you who makes me wear old clothes. Here you are so near my nose, I tip her up and

**System 3:**

- Chords: C, F, G7, C, G7, C
- Lyrics: lots of fun. } Ha ha ha, you and me, lit - tle brown jug how I love thee. down she goes. }

**System 4:**

- Chords: F, G7, 1. C, 2. C
- Lyrics: Ha ha ha, you and me, lit - tle brown jug how I love thee. 'Tis I love thee.

# THE LOVE NEST

Words by OTTO HARBACH  
Music by LOUIS A. HIRSCH

Slowly

Am

D7

G

Em7

First system of musical notation. Treble clef, key of D major (F#), 4/4 time. The melody starts with a quarter note D4, followed by a quarter note E4, then a half note F#4. The bass line has a whole rest in the first measure, then a quarter note D3, followed by a quarter note E3, then a half note F#3. Chords are indicated above the staff: Am (A-C-E), D7 (D-F-A-C), G (G-B-D), and Em7 (E-G-B-D). A triplet of eighth notes (F#4, G4, A4) is marked with a '3' and a bracket. The dynamic marking *mf* is in the first measure.

Am7

D7

G

Em

Am7

D7

Second system of musical notation. Treble clef, key of D major (F#), 4/4 time. The melody continues with a quarter note A4, then a quarter note B4, then a half note C5. The bass line has a whole rest in the first measure, then a quarter note D3, followed by a quarter note E3, then a half note F#3. Chords are indicated above the staff: Am7 (A-C-E-G), D7 (D-F-A-C), G (G-B-D), Em (E-G-B-D), Am7 (A-C-E-G), and D7 (D-F-A-C). A triplet of eighth notes (F#4, G4, A4) is marked with a '3' and a bracket. The lyrics 'Just a love nest co - zy with' are written below the staff.

G

G7

C

Am

Third system of musical notation. Treble clef, key of D major (F#), 4/4 time. The melody has a whole note G4, then a half note A4, then a half note B4. The bass line has a whole note D3, then a half note E3, then a half note F#3. Chords are indicated above the staff: G (G-B-D), G7 (G-B-D-F), C (C-E-G), and Am (A-C-E). The lyrics 'charm. Like a dove nest' are written below the staff.

Dm7

G7

C

Fourth system of musical notation. Treble clef, key of D major (F#), 4/4 time. The melody has a quarter note D4, then a quarter note E4, then a half note F#4. The bass line has a whole note D3, then a half note E3, then a half note F#3. Chords are indicated above the staff: Dm7 (D-F-A-C), G7 (G-B-D-F), and C (C-E-G). A triplet of eighth notes (F#4, G4, A4) is marked with a '3' and a bracket. The lyrics 'down on a farm. A ver -' are written below the staff.



D7 G

an - da with some sort of cling - ing vine.

G#dim7 Am E/B Am/C A7/C#

Then a kitch - en where some ram - bler ros - es

D7sus D7 N.C. G Em7

twine. Then a small room,

Am7 D7 G G7

tea set of blue. Best of

C Am D7 G7 C

all, room dream room for two.

D7

Bet - ter than a pal - ace with a gild - ed

B7/F# Dm6/F E7 Am D7

dome. It's a love nest you can call

1. G Em7 Am7 D7 2. G

home. Just a home.



**Bb** **E $\flat$ 9** **F/C**

meet days find      your are a      Mak - er; num - bered; new love;      He O look      looks Lord, up      for I and

**Gm7/C** **1., 2.** **Bb** **F/A** **Gm7** **F**

you want keep      from to trav - 'lin'      high. die.      Look Look      Look Look      Look Look

**3.** **Bb** **F/A** **Gm7** **F** **F/C**

on.      Look      up      and      and

**Gm7/C** **Bb** **Bbm** **F/A** **Gm7** **F**

keep trav - 'lin'      on.      rit.      rit.      rit.      rit.



D7 G D7 G

do is make it shine for you. A heart full of joy and glad - ness

G7 C

— will al - ways ban - ish sad - ness and strife. So, al - ways

A7 G Adim

look for the sil - ver lin - ing and try to find the

D7 1. G D7 2. G

sun - ny side of life. life.

# LULLABY

(Cradle Song)

By JOHANNES BRAHMS

Slowly

**C**

Lul - la - by and good - night, with \_ ro - ses be -

*mp*

*With pedal*

**G7/C**

dight, \_ With \_ li - lies be - spread is \_

**C C7 F**

ba - by's wee bed; Lay thee down now and

**C** **G7/C** **C**

rest, may thy slum - ber be blest, Lay thee

**F** **C** **F** **C** **G7**

down now and rest, may thy slum - ber be

**C** **C7** **F**

blest. Lul - la - by and good night, thy —

**Gm** **C7**

moth - er's de - light, — Bright — an - gels a —



round my — dar - ling shall stand; They will

Chords: F

This system contains the first three measures of the piece. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb). The lyrics are: 'round my — dar - ling shall stand; They will'. A chord of F is indicated above the third measure.

guard thee from harms, thou shalt wake in my

Chords: Bb, F, C7

This system contains measures 4, 5, and 6. The melody continues in the right hand. The lyrics are: 'guard thee from harms, thou shalt wake in my'. Chords Bb, F, and C7 are indicated above measures 4, 5, and 6 respectively. A finger number '2' is shown above the second note of measure 5.

arms, They will guard thee from

Chords: F, Bb

This system contains measures 7 and 8. The melody continues in the right hand. The lyrics are: 'arms, They will guard thee from'. Chords F and Bb are indicated above measures 7 and 8 respectively.

harms, thou shalt wake in my arms.

Chords: F, C7, F

*rit.*

This system contains measures 9, 10, and 11. The melody continues in the right hand. The lyrics are: 'harms, thou shalt wake in my arms.'. Chords F, C7, and F are indicated above measures 9, 10, and 11 respectively. Finger numbers 3, 2, and 1 are shown above the notes in measures 9, 10, and 11. The piece ends with a double bar line and a repeat sign. The tempo marking *rit.* is present below the final measure.

# MEET ME TONIGHT IN DREAMLAND

Words by BETH SLATER WHITSON  
Music by LEO FRIEDMAN

Moderately slow

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderately slow'. The score is divided into four systems, each with a treble and bass staff joined by a brace. Chord symbols are placed above the staff lines. Fingerings are indicated by numbers 1 and 5. Dynamics include 'mf' (mezzo-forte). The lyrics are written below the treble staff.

**System 1:** Treble staff has a half note G4 (chord C7, finger 5) and a half note F4 (chord F7). Bass staff has a half note G2 (finger 1) and a half note F2 (finger 5). Dynamics: *mf*.

**System 2:** Treble staff has a half note E-flat4 (chord Bb) and a half note D4 (chord G7). Bass staff has a half note G2 and a half note F2. Lyrics: "Meet me to - night in".

**System 3:** Treble staff has a half note G4 (chord C7) and a half note F4 (chord Cm7). Bass staff has a half note G2 and a half note F2. Lyrics: "dream - land, un - der the".

**System 4:** Treble staff has a half note G4 (chord F7) and a half note F4 (chord Bb). Bass staff has a half note G2 and a half note F2. Lyrics: "sil - v'ry moon.".

G7

Cm

Meet me to - night in dream -

C7

land, where love's sweet ros - es

Cm

F7

Bb

bloom. Come with the

G7

C7

love - light gleam - ing,

Cm7 F7 Bb

in your clear eyes of blue.

Eb Edim Bb/F

Meet me in dream - land, sweet dream - y

G7 C7 F7

dream - land. There let my dreams come

1. Bb 2. Bb

true. true.

# MAN OF CONSTANT SORROW

Traditional

Moderately

Em

*mf*

I am a

A

man years well,

of con - stant

I've been in

my own true

D

sor - row, trou - ble, lov - er,

no I

I've pleas - ure

don't ex -

Bm

trou here pect

ble on to

all earth see you

my I a -

Em A

days. found, gain, I bid fare - well, for in this world, for I'm bound to ride

D

to old Ken - tuck - y, the place where I'm bound to ram - ble, I have no that north - ern rail - road, per - haps I'll

Bm 1., 2. Em

I friends die was born and me raised. now.

3. Em

For six long train. It's fare - you -

# MAORI FAREWELL SONG

Traditional Hawaiian Folksong

Moderately

D7

G7

C/E E $\flat$ dim

G7

C

First system of piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked *mf*. The system consists of five measures. The first measure has a treble clef with a whole note chord (D5, F#5) and a bass clef with a whole note chord (F2, D3). The second measure has a treble clef with a whole note chord (G4, B4) and a bass clef with a whole note chord (G2, B2). The third measure has a treble clef with a whole note chord (C5, E5) and a bass clef with a whole note chord (C3, E3). The fourth measure has a treble clef with a whole note chord (G4, B4) and a bass clef with a whole note chord (G2, B2). The fifth measure has a treble clef with a whole note chord (C5, E5) and a bass clef with a whole note chord (C3, E3). The system is divided into four measures by bar lines, with the fifth measure being a double bar line. The tempo is marked 'Moderately'.

F

C

G7

Second system of piano accompaniment. The system consists of four measures. The first measure has a treble clef with a whole note chord (F4, A4) and a bass clef with a whole note chord (F2, A2). The second measure has a treble clef with a whole note chord (C4, E4) and a bass clef with a whole note chord (C2, E2). The third measure has a treble clef with a whole note chord (G4, B4) and a bass clef with a whole note chord (G2, B2). The fourth measure has a treble clef with a whole note chord (G4, B4) and a bass clef with a whole note chord (G2, B2). The system is divided into three measures by bar lines, with the fourth measure being a double bar line.

C

F

Third system of piano accompaniment. The system consists of four measures. The first measure has a treble clef with a whole note chord (C4, E4) and a bass clef with a whole note chord (C2, E2). The second measure has a treble clef with a whole note chord (C4, E4) and a bass clef with a whole note chord (C2, E2). The third measure has a treble clef with a whole note chord (C4, E4) and a bass clef with a whole note chord (C2, E2). The fourth measure has a treble clef with a whole note chord (F4, A4) and a bass clef with a whole note chord (F2, A2). The system is divided into three measures by bar lines, with the fourth measure being a double bar line.

Fm

C

Am

D7

Fourth system of piano accompaniment. The system consists of four measures. The first measure has a treble clef with a whole note chord (F#4, A#4) and a bass clef with a whole note chord (F#2, A#2). The second measure has a treble clef with a whole note chord (C4, E4) and a bass clef with a whole note chord (C2, E2). The third measure has a treble clef with a whole note chord (A4, C5) and a bass clef with a whole note chord (A2, C3). The fourth measure has a treble clef with a whole note chord (D5, F#5) and a bass clef with a whole note chord (D3, F#3). The system is divided into three measures by bar lines, with the fourth measure being a double bar line.

First system of musical notation (measures 1-4). The key signature has one sharp (F#). Measure 1: Treble clef has a chord of F# and C; Bass clef has a dotted half note F#. Measure 2: Treble clef has a G7 chord (F#, C, G, Bb) with a slur over the last two notes; Bass clef has a dotted half note G. Measure 3: Treble clef has a G7 chord (F#, C, G, Bb) with a slur over the last two notes; Bass clef has a dotted half note B. Measure 4: Treble clef has a C chord (F#, C, G); Bass clef has a dotted half note C.

Second system of musical notation (measures 5-8). Measure 5: Treble clef has an F chord (F, C, A); Bass clef has a dotted half note F. Measure 6: Treble clef has a C chord (F, C, A) with a slur over the last two notes; Bass clef has a dotted half note C. Measure 7: Treble clef has a G7 chord (F, C, G, Bb); Bass clef has a dotted half note G. Measure 8: Treble clef has a G7 chord (F, C, G, Bb); Bass clef has a dotted half note B.

Third system of musical notation (measures 9-13). Measure 9: Treble clef has a C chord (F, C, A); Bass clef has a dotted half note F. Measure 10: Treble clef has a C7 chord (F, C, A, Bb); Bass clef has a dotted half note C. Measure 11: Treble clef has an F chord (F, C, A); Bass clef has a dotted half note F. Measure 12: Treble clef has an Fm chord (F, C, Ab); Bass clef has a dotted half note C. Measure 13: Treble clef has a C chord (F, C, A); Bass clef has a dotted half note F.

Fourth system of musical notation (measures 14-18). Measure 14: Treble clef has an A7 chord (F#, C, G, D); Bass clef has a dotted half note F#. Measure 15: Treble clef has a D7 chord (F#, C, G, A); Bass clef has a dotted half note D. Measure 16: Treble clef has a G7 chord (F#, C, G, Bb); Bass clef has a dotted half note G. Measure 17: Treble clef has a C chord (F#, C, G); Bass clef has a dotted half note C. Measure 18: Treble clef has a C chord (F#, C, G); Bass clef has a dotted half note C.



# MARIANNE

Traditional

**Moderately**

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Moderately'. The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The score is divided into four systems, each with a key signature change indicated by a sharp sign (F#) above the staff.

**System 1:** The piano part begins with a half note G2, followed by a half note F2. The vocal part begins with a half note G4, followed by a half note F4. The key signature changes to Bb.

**System 2:** The piano part continues with a half note E2, followed by a half note D2. The vocal part continues with a half note G4, followed by a half note F4. The key signature changes to Bb.

**System 3:** The piano part continues with a half note C2, followed by a half note B1. The vocal part continues with a half note G4, followed by a half note F4. The key signature changes to Bb.

**System 4:** The piano part continues with a half note A1, followed by a half note G1. The vocal part continues with a half note G4, followed by a half note F4. The key signature changes to Bb.

**Lyrics:**

All day, all night,  
Mar - i - anne,  
down by the  
sea - side,  
sift - in' sand.

First system of the musical score. The treble clef staff contains the melody with lyrics: "E - ven lit - tle chil - dren love Mar - i - anne,". The bass clef staff provides a simple accompaniment. A chord symbol "F7" is placed above the final measure of the treble staff.

Second system of the musical score. The treble clef staff continues the melody with lyrics: "down by the sea - side,". The bass clef staff continues the accompaniment.

First ending of the musical score, marked "1.". The treble clef staff has a key signature change to B-flat major (Bb) and contains the lyrics "sift - in' sand.". The bass clef staff continues the accompaniment. A chord symbol "F7" is placed above the final measure of the treble staff.

Second ending of the musical score, marked "2.". The treble clef staff has a key signature change to B-flat major (Bb) and contains the lyrics "sift - in' sand.". The bass clef staff continues the accompaniment.

# MARY'S A GRAND OLD NAME

from GEORGE M!  
from FORTY-FIVE MINUTES FROM BROADWAY

Words and Music by  
GEORGE M. COHAN

With a lilt

**F**  
3  
1

**F#dim**

**Gm**  
1

**C7**

mf

5

#5

5

**F**

**D7**

**G**

Ma - ry, Ma - ry,

**C7**

**F7**

plain as an - y name can be. But with pro -

**F7/A**

**A<sup>b</sup>dim**

**C7/G**

**C7**

pri - et - y, so - ci - et - y will say Ma -

**F** **D7** **G**

rie. But it was Ma - ry, Ma - ry,

**C7** **F6**

long be - fore the fash - ions came. And there is

**F** **D** **Gm**

some - thing there that sounds so fair, it's a

**G7** **C7** **F**

grand old name!

# MEET ME IN ST. LOUIS, LOUIS

from MEET ME IN ST. LOUIS

Words by ANDREW B. STERLING

Music by KERRY MILLS

Moderately

The musical score is written for piano in 3/4 time. It consists of four systems of music. The first system is an instrumental introduction with a melody in the right hand and a bass line in the left hand. The second system contains the first line of lyrics: "Meet me in St. Lou - is, Lou - is,". The third system contains the second line of lyrics: "meet me at the fair.". The fourth system contains the third line of lyrics: "Don't tell me the lights are shin - ing". Chord symbols are placed above the staff: D7, G7, C, G7 in the first system; C in the second; F, F#dim, C, G7 in the third; and C in the fourth. Fingerings (1, 2, 4) are indicated for several notes. The dynamic *mf* (mezzo-forte) is marked in the first system.

**System 1:** Moderately. Chords: D7, G7, C, G7. Dynamics: *mf*.

**System 2:** Chord: C. Lyrics: Meet me in St. Lou - is, Lou - is,

**System 3:** Chords: F, F#dim, C, G7. Lyrics: meet me at the fair.

**System 4:** Chord: C. Lyrics: Don't tell me the lights are shin - ing

**D7** **G7** **E7**

an - y place but there. — We will dance the

**A7** **D7**

Hooch - ee Kooch - ee, — I will be your toot - sie

**G7** **C**

woot - sie. Meet me in St. Lou - is, is,

**D7** **G7** **C**

Lou - is, meet me at the fair. — fair. —

# MEMORIES

Words by GUS KAHN  
Music by EGBERT VAN ALSTYNE

Slow waltz tempo

Sheet music for the song "Memories" in 3/4 time, featuring piano accompaniment and vocal lines.

**First System:** Chords G7, C7, F. The piano part starts with a melody in the right hand and a bass line in the left hand. The tempo is marked "Slow waltz tempo".

**Second System:** Chords C7, F. The vocal line begins with the lyrics "Mem - o - ries,". The piano accompaniment continues with a steady bass line.

**Third System:** Chords G7, C7. The vocal line continues with the lyrics "mem - o - ries, dreams of". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

**Fourth System:** Chord F. The vocal line concludes with the lyrics "love so true.". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

**B $\flat$**  **B $\flat$ m** **F**

O'er the Sea of Mem - o -

2 1 2 5 2 1

**C/G** **D7** **G7**

ry I'm drift - ing back to

3 2 5

**C** **C7** **F**

you. Child - hood

3

**G7**

days, wild - wood days, a -

4 2 4



**C7** **Dm**

mong the birds and bees.

**F7** **Bb** **E7/B**

You left me a - lone, but

**F** **F7** **D7** **G7**

you're still my own in my beau - ti - ful

**C7** **F**

mem - o - ries.

# MIDNIGHT SPECIAL

Railroad Song

Moderate Rock (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

**G7** **N.C.**

*mf* You get up in the

**C**

morn - in', —  
Hous - ton, —  
Lu - cy, —

you hear the ding - dong  
you'd bet - ter walk on  
how in the world do you

**G**

ring.  
by.  
know?

Now you look up - on a  
Oh, you bet - ter not —  
I know — by her

**D** **C7**

ta - ble, —  
gam - ble, boy,  
a - pron —

you see the same damn —  
I say you bet - ter not  
and by the dress she —

G

N.C.

thing.  
fight.  
wore.

You find no food up - on that  
Well, now the sher - iff, he'll \_\_\_\_  
An um - brel - la on her

C

ta - ble, \_\_\_\_  
grab you \_\_\_\_  
shoul - der, \_\_\_\_

noth - ing up in the  
his boys will pull you  
piece of pa - per in her

G

pan.  
down.  
hand.

But if you say a thing a -  
And \_\_\_\_ then, be - fore you  
She \_\_\_\_ gon - na see the

D

C

bout it, \_\_\_\_  
know it, \_\_\_\_  
sher - iff, \_\_\_\_

you'd be in trou - ble with the  
you're pen - i - ten - tia - ry  
to try to free her

G N.C. C

man. \_\_\_\_\_  
bound. \_\_\_\_\_  
man. \_\_\_\_\_

A - let the Mid - night\_ Spe - cial\_

G

shine her light on me.

D C7

Oh, let the Mid - night\_ Spe - cial\_ shine her ev - er - lov - in'

G 1.,2. 3. G7

light on me.\_ If you're ev - er in Here\_ comes Miss.

# MOLLY MALONE

**(Cockles & Mussels)**

## Irish Folksong

**Moderately**

1

**F**

*mf*

5

2

5

**C7**

**F** **F** **Bb**

1. In Dub - lin Cit - y, where the girls they are so  
 was a fish mon - ger and that was the

*See additional lyrics*

pret - ty, 'twas won - der, her there I first and met with sweet Mol - ly Ma - fish mon - gers,

The musical score is for the song "The Wheels of the Barrow" by William Wordsworth. It is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The lyrics are: "lone. too. She They drove a wheel - bar - row thro' streets broad and too. They drove wheel - bar - rows thro' streets broad and". The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand. The melody is marked with a "1" above the first note of each line, indicating a first ending. The piano part is marked with a "1" above the first note of each line, indicating a first ending. The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The lyrics are written below the voice staff, and the piano part is written below the voice staff. The score is divided into two systems, with the first system containing the first two lines of the song and the second system containing the next two lines. The lyrics are: "lone. too. She They drove a wheel - bar - row thro' streets broad and too. They drove wheel - bar - rows thro' streets broad and". The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand. The melody is marked with a "1" above the first note of each line, indicating a first ending. The piano part is marked with a "1" above the first note of each line, indicating a first ending. The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The lyrics are written below the voice staff, and the piano part is written below the voice staff. The score is divided into two systems, with the first system containing the first two lines of the song and the second system containing the next two lines. The lyrics are: "lone. too. She They drove a wheel - bar - row thro' streets broad and too. They drove wheel - bar - rows thro' streets broad and".

C7 F C7

nar - row, cry - ing, "Cock-les and mus-sels, a - live, all a -  
 nar - row, cry - ing, "Cock-les and mus-sels, a - live, all a -

F Chorus C7

live! A - live, a - live - o! A - live, a - live -

F Dm 1., 2. Bb6 C7

o! Cry - ing, cock-les and mus-sels, a - live, all a -

F 3. Bb6 C7 F

live!" 2. She live, all a - live!"  
 3. She rit.

### Additional Lyrics

3. She died of a fever, and nothing could save her,  
 And that was the end of sweet Molly Malone.  
 But her ghost drives a barrow thro' streets broad and narrow,  
 Crying, "Cockles and mussels, alive, alive, alive!"

*To Chorus*

# MOONLIGHT BAY

Words by EDWARD MADDEN  
Music by PERCY WENRICH

Moderately (  $\text{♩} = \text{♩.♩}$  )

**Am7** **D7sus** **D7**

*mf*

**G** **D7** **G**

We were sail - ing a - long

**C** **G**

on Moon - light Bay.

**D7** **Am7**

We could hear the voic - es ring - ing,

**D7** **G**

they seemed to say, "You have sto - len my

**C** **G**

heart, now don't go 'way!"

**Am7**

as we sang Love's old sweet

**D7sus** **D7** **G**

song, on Moon - light Bay. *rit.*



# MY BONNIE LIES OVER THE OCEAN

Flowing and spirited

Traditional

1 5 C F C 3 1 1

My Oh bon - nie lies o - ver the o - cean, My  
 Oh blow ye winds o - ver the cean, And

1 3 5

D7 G7

bon blow - nie lies o - ver the sea, My  
 blow ye winds o - ver the sea, Oh

2 1 4 2 5 1 4

C F C 3 1

bon blow - nie lies o - ver the o - cean, Oh  
 blow ye winds o - ver the cean, And

1

D7 G7 C

bring back my bon - nie to me.  
 bring back my bon - nie to me.

3

C1 4 F1 D7 4

Bring back, bring back, Oh

5 2 1 2

G7 C G 4 1 C

bring back my bon - nie to me, to me!

1 2 3 4 1

1 F1 D7

Bring back, bring back, Oh

1 2 1 2

G7 C

bring back my bon - nie to me!

1 2 3 1

# MY BUDDY

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

## Tenderly

**Chorus:**

*mf* 3 Am A7 D7 G D7 D+

Nights are long since you went a - way. I think a -

**Verse:**

B $\flat$ dim Am7 D7 G

bout you all thru the day, my bud - dy, — my

**Bridge:**

E7 Am A7 D7

bud - dy, — no bud - dy quite so true.

4

D+ G G#dim D7

Miss your voice, the touch of your hand, just

G/B Bbdim Am7 D7 G

long to know that you un - der - stand, my bud - dy,

E7 Am A7 D7

my bud - dy, your bud - dy miss - es

1. G D7 D+ 2. G C7 G

you. you.

# MY MELANCHOLY BABY

Words by GEORGE NORTON  
Music by ERNIE BURNETT

Moderately

Dm7

G7

C

F#dim

G7

C

A7

Dm

1.

G7 D7/F# G7/F

1 2

fool - ish fan - cy, may - be;

4

C/E Am7 Dm7 G7

2 1 2 1 5

you know, dear, that I'm in love with you.

2

2. F F#dim C/G A7

3 5 1

Smile, my hon - ey dear, while I kiss a - way each tear, or

5 5

Dm D7 G7 C

else I shall be mel - an - chol - y, too.

1 2 1 5

5

# MY WILD IRISH ROSE

Words and Music by  
CHAUNCEY OLCOTT

**Sweetly**

1

*mp*

*mf* My

**G** **Cm** **G**

wild wild I - rish I - rish rose, rose,

*With pedal*

**G** **D7** **1. G**  
2

where, sake but she none may can let com - pare with my

**A7** **D**

wild I - rish rose.

**D7** **2. G** **C** **D7** **G**

My take the bloom from my

**A7** **D7** **G**

wild I - rish rose.



# O CANADA!

By CALIXA LAVALLEE,  
L'HON. JUDGE ROUTHIER and JUSTICE R.S. WEIR

With dignity

*mf*

F 3 1 A+ 5 2 B $\flat$  Gm F/A Gm/B $\flat$  F/C Cdim C7sus C7

O Can - a - da! Our home and na - tive land!  
O Can - a - da! Ter - re de nos aï - eux,

F C/E Dm C F F/A B $\flat$  Csus C

True pa - triot love in all thy sons com - mand. With\_  
Ton front est ceint de fleur - ons glo - ri - eux! Car ton

F E7 Am Ddim C/G Dm/G G7 C

glow - ing hearts we see thee rise, the True North strong and free! From\_  
bras sait por - ter l'é - pé - e, Il sait por - ter la Croix! Ton his -

C7 F B $\flat$  F/A C7/G F Csus C

C7 F D7/F# C/G G7 C7sus C7

far and wide, O — Can - a - da! We stand on guard\_ for\_ thee.  
*toire est une é - po - pé - e Des plus bril - lants\_ ex - ploits.*

F C/E Dm D/F# Gm Gm/F C/E

God keep our land glo - rious and free!  
*Et ta va - leur, de foi trem - pée,*

F/A A7 Bb Gm F/A Gm/Bb F/C C F

O Can - a - da! We stand on guard for thee,  
*Pro - té - ge - ra nos foy - ers et nos droits,*

F A+ Bb Gm F/A Gm/Bb F/C C7 F

O Can - a - da! We stand on guard for thee.  
*Pro - té - ge - ra nos foy - ers et nos droits.*

# 'O SOLE MIO

Words by GIOVANNI CAPURRO  
Music by EDUARDO DI CAPUA

Moderately slow

**F**

*mf*

*With pedal*

**C7**

**F**

**mp**

Che bel - la co - sa 'na iur - na - ta'e  
Be - hold the bril - liant sun in all its

**Gm** <sup>2</sup> **C7**

so - le, N'a - ria se - re - na dop  
splen - dor, for - got - ten is the storm,

1  
2

**F** <sup>2</sup>

- po 'na tem - pe - sta!  
the clouds now van - ish,  
pe' ll'a - ria  
the fresh - 'ning

**Gm** <sup>2</sup>

fre - sca pa - re già 'na fe - sta,  
breez - es heav - y airs will ban - ish,

4

**F** **C7**

Che bel - la co - sa 'na iur - na - ta'e  
be - hold the bril - liant sun in all its

4

**F**

3

sole. ———  
splen - dor!

Ma n'a - tu so - le  
A sun I know of

*mf*

2

**C7**

5 3

cchiù bel - lo, ohi - ne',  
that's bright - er still,

'o so - le  
this sun, my

2 1

mi - o sta - nfron - te a te!  
dear - est, is naught but thee,

1

'O thy so face - le'o so - le  
thy face fair to

*f*

5 3

**F** **C7**

2 1 4 2 1

mi - o sta - nfron - te'a te,  
see, that shall now my sun

*mf*

4 2

**To Coda**  $\oplus$

1. **F**

5 1 5 1

sta - nfron - te a te!  
for - ev - er be!

Ma n'a - tu Ma  
A sun I

1 2

2. **F** **D.S. al Coda**

5 3

te! be! Che bel - la  
be! Be hold the

*mp*

**CODA**

$\oplus$  **F**

te! be!

# ODE TO JOY

from SYMPHONY NO. 9 IN D MINOR, FOURTH MOVEMENT CHORAL THEME

Words by HENRY VAN DYKE  
Music by LUDWIG VAN BEETHOVEN

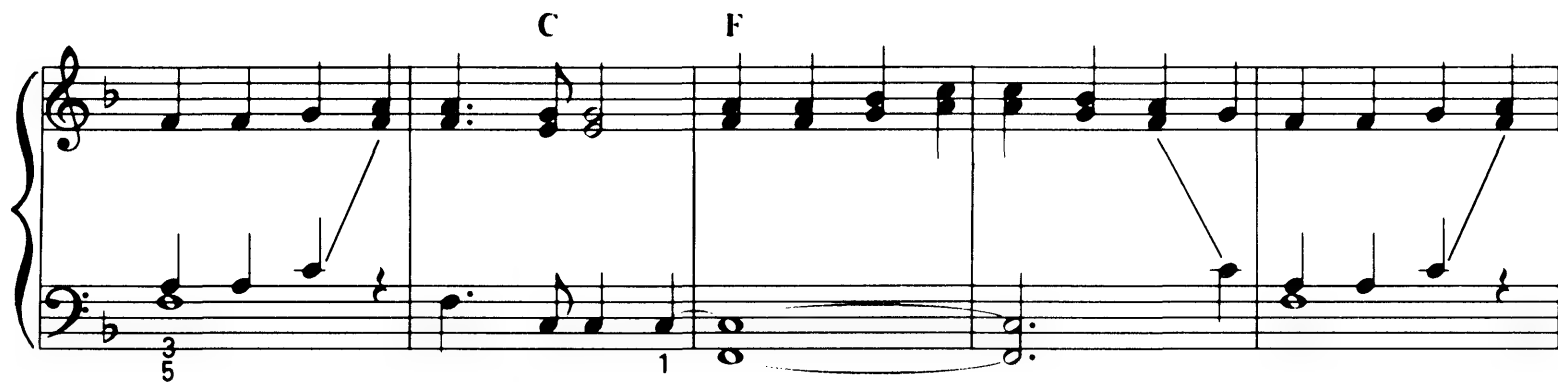
With spirit

**System 1:** Treble clef, 4/4 time. Chords: F, C7. Dynamics: *mf*. Marking: *Melody*. Fingering: 5, 1, 3.

**System 2:** Treble clef, 4/4 time. Chords: F, C7, F, C7, F. Marking: *legato*.

**System 3:** Treble clef, 4/4 time. Chords: C7, F, C7, F, Gm, F, Gm7, C, N.C., F, F#dim, C7, F. Marking: 2, 5, 1-3.

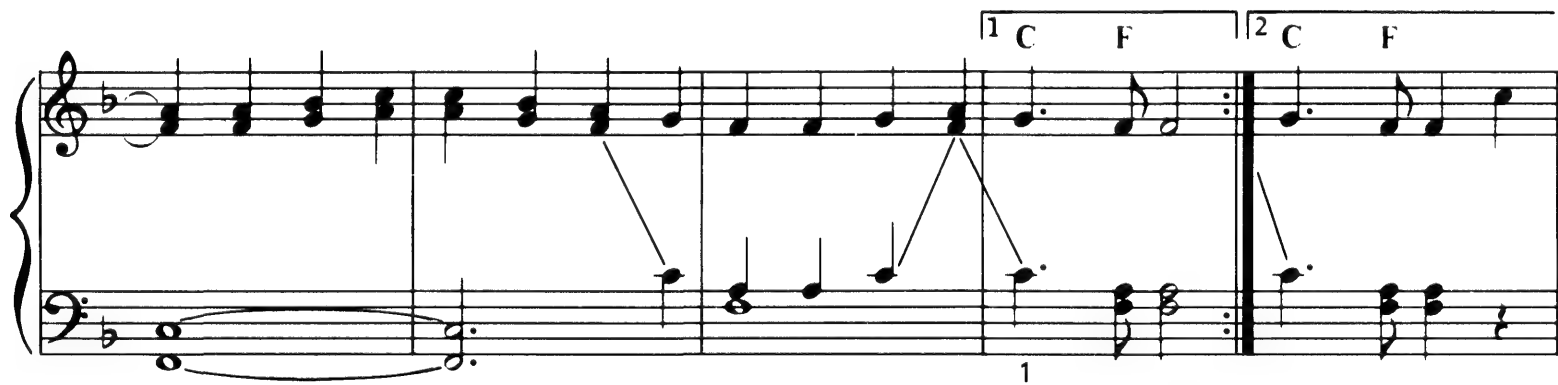
**System 4:** Treble clef, 4/4 time. Chords: C7, F, C7, F, C7, F. Marking: 3, 1. Label: *Melody*.



First system of music. Treble clef, bass clef. Chords C and F are indicated above the staff. The music features a sequence of eighth and quarter notes in the treble, with a bass line consisting of a half note followed by a quarter note. A double bar line is present after the first measure.



Second system of music. Treble clef, bass clef. Chords C, F, C, F, C, F, C, A, Dm, G, C, F are indicated above the staff. The music features a sequence of eighth and quarter notes in the treble, with a bass line consisting of a half note followed by a quarter note. A double bar line is present after the first measure.



Third system of music. Treble clef, bass clef. Chords C and F are indicated above the staff. The music features a sequence of eighth and quarter notes in the treble, with a bass line consisting of a half note followed by a quarter note. A double bar line is present after the first measure.



Fourth system of music. Treble clef, bass clef. Chords C7, F, F7, Bb, F, C7, F, C7, F are indicated above the staff. The music features a sequence of eighth and quarter notes in the treble, with a bass line consisting of a half note followed by a quarter note. A double bar line is present after the first measure.



# OH MARIE

Words and Music by  
EDUARDO DI CAPUA

Moderately slow

*mf*

*With pedal*

**Dm** **A** **Dm**

**A7** **Dm** **A** **Dm**

**A**

**A** Win - - - - -

rà - pe - te, fe -  
dow, will you not

**Dm** **Gm**

ne - sta, - - - - -  
o - pen? - - - - -

Fam - - - - -  
Ah, - - - - -

m'af-fac-ciá a Ma -  
let me see my

**Dm** **A7**

ri - a, Ca ston - go mmie-z''a  
Mar - y! Down in the street I

**Dm** **Bb** **Em7b5** **A7**

vi - a, ru - to p''a ve -  
tar - ry, ing to see her

**Dm**

de.  
face.

**A** **Dm**

Nun tro - vo n'o - ra'e pa - ce;  
I can - not rest an hour,

**Gm** **Dm**

'A night not - t''a fac - cio juor - no,  
af - ter night I've wait - ed,

**A7** **Dm** **Bb**

Sem pe pe sta-ccà at - tuor no,  
wea ry and long be - lat ed,

**Em7b5** **A7** **D**

Spe ran-no 'e ce par - là.  
on ly to hear her voice.

**A7** **D**

Ah, Ma - rì a, Ma -  
Oh, Ma - rie! Oh, Ma -

**D**

rì!   
 rie!

Quan - ta   
 All the

suon - no   
 sleep I

che   
 am

per - do   
 los - ing

pe   
 for

**A7**

te;   
 thee!

Fam   
 Now

m'ad   
 let

dur -   
 me

mi,   
 rest

Ab - brac -   
 for a

cia - to   
 mo - ment

un   
 a -

po - co   
 sleep on

cu   
 thy

**D**

te!   
 breast!

Ah, Ma -   
 Oh, Ma -

rì   
 rie!

a, Ma -   
 Oh, Ma -

**D** **B7**

1

*ri!*  
*rie!*

Quan - ta  
All the

suon - no che  
sleep I am

per - do pe  
los - ing for

5

**Em** **Gm6**

5 3

3

te;  
thee!

Fam  
Now  
*f*

m'ad - dur -  
let me

4 1 2 3 2 3

**D** **G#dim** **A7**

4 3

mi,  
rest,

Oj Ma -  
Oh, Ma -

*ri!*  
*rie,*

Oj Ma -  
Oh, Ma -

2

1. **Dm** **A** 2. **D**

*ri!*  
*rie!*

*mf*

*ri!*  
*rie!*

# OH! SUSANNA

Words and Music by  
STEPHEN C. FOSTER

Moderately

**System 1:** Treble clef, 2/4 time. Bass clef, 2/4 time. Key signature: F major. Dynamic: *mf*. Chords: F, C, G7. Fingerings: Treble (4, 1, 5), Bass (1, 2, 3, 5).

**System 2:** Treble clef, 2/4 time. Bass clef, 2/4 time. Key signature: F major. Chords: C. Lyrics: Oh, I come from Al - a - bam - a with a. Fingerings: Treble (3, 5, 4, 3), Bass (5, 1, 3).

**System 3:** Treble clef, 2/4 time. Bass clef, 2/4 time. Key signature: F major. Chords: D7, G7, C. Lyrics: ban - jo on my knee. And I'm goin' to Lou' - si - . Fingerings: Treble (1, 2, 3, 4), Bass (1, 2, 3, 4).

an - a my Su - san - na for to see. Oh, it

G7 C

rained all night the day I left, the weath - er it was

D7

dry. The sun so hot I froze to death. Su -

G7 C

san - na don't you cry. Oh, Su -

G7 C C7 F

san - na, oh don't you cry for me, for I

come from Al - a - bam - a with a ban - jo on my

knee.

### *Additional Lyrics*

2. I had a dream the other night  
When everything was still.  
I thought I saw Susanna  
A-coming down the hill.

3. The buckwheat cake was in her mouth,  
The tear was in her eye,  
Say I, "I'm coming from the South,  
Susanna, don't you cry."



# OH! YOU BEAUTIFUL DOLL

Words by A. SEYMOUR BROWN  
Music by NAT D. AYER

Moderately (  $\text{♩} = \text{♩} \text{ } \overset{\frown}{\text{3}} \text{ } \text{♩}$  )

F/C

A/E

Dm7

G7/B

C7

Piano introduction in 4/4 time, key of Bb. The music starts with a forte (f) dynamic. The right hand features a melody with a triplet of eighth notes (G4, A4, Bb4) and a half note (C5). The left hand provides a bass line with a half note (Bb3) and a quarter note (C4). The introduction consists of four measures, with the first measure marked with a forte (f) dynamic and a first ending bracket over the final two measures.

F

1

1

Vocal entry in 4/4 time, key of Bb. The melody begins with a half note (Bb4) and a quarter note (C5). The lyrics are: "Oh! You beau - ti - ful doll, — you". The music is marked with a mezzo-forte (mf) dynamic. The piano accompaniment consists of a half note (Bb3) and a quarter note (C4) in the left hand, and a half note (Bb4) and a quarter note (C5) in the right hand. The first measure is marked with a first ending bracket over the final two measures.

G7

5

1

C

3

Piano accompaniment in 4/4 time, key of Bb. The music continues with a melody in the right hand and a bass line in the left hand. The lyrics are: "great big beau - ti - ful doll. Let — me put my". The music is marked with a mezzo-forte (mf) dynamic. The piano accompaniment consists of a half note (Bb3) and a quarter note (C4) in the left hand, and a half note (Bb4) and a quarter note (C5) in the right hand. The first measure is marked with a first ending bracket over the final two measures.

C7

F

3

Bb

3

Piano accompaniment in 4/4 time, key of Bb. The music continues with a melody in the right hand and a bass line in the left hand. The lyrics are: "arms a - round you, I — could nev - er live with - out you." The music is marked with a mezzo-forte (mf) dynamic. The piano accompaniment consists of a half note (Bb3) and a quarter note (C4) in the left hand, and a half note (Bb4) and a quarter note (C5) in the right hand. The first measure is marked with a first ending bracket over the final two measures.

**F** **G**

Oh! You beau - ti - ful doll, — you great big beau - ti - ful

5 1 5 1

**F**

doll. If you ev - er leave — me, how my heart would ache; — I

3 1

**D $\flat$**  **F** **A/E**

want to hug — you but I fear you'd break. — Oh! Oh!

*cresc.*

5 1

**Dm7** **G7/B** **C7** **F**

Oh! Oh! Oh! You beau - ti - ful doll!

3 (b)

# OLD MacDONALD

Traditional Children's Song

Lively

D7

G

D7

*mf*

G

5

2

C

G

D7

1. Old Mac - Don - ald had a farm. E - I - E - I -  
 2.-10. (See additional lyrics)

G

C

G

D7

O! And on this farm he had a duck. E - I - E - I -

G

O! With a quack, quack here, and a quack, quack there.

Here a quack, there a quack, ev - 'ry-where a quack, quack. Old Mac - Don - ald

had a farm, E - I - E - I - O! *Repeat for each verse*

had a farm, E - I - E - I - O!

### *Additional Lyrics*

2. Old MacDonald Had a Farm,  
E - I - E - I - O!  
And on this farm he had a chick,  
E - I - E - I - O!  
With a chick, chick here  
And a chick, chick there,  
Here a chick, there a chick,  
Everywhere a chick, chick  
Old MacDonald Had a Farm,  
E - I - E - I - O!

### 3. Other verses:

3. Cow - moo, moo
4. Dogs - bow, bow
5. Pigs - oink, oink
6. Rooster - cock-a-doodle, cock-a-doodle
7. Turkey - gobble, gobble
8. Cat - meow, meow
9. Horse - neigh, neigh
10. Donkey - hee-haw, hee-haw

## Tenderly

musical score for "The Lord's Prayer" in G major, measures 1-3. The score is for a piano and voice. Measure 1: Treble clef has a half note G4, a quarter note A4, and a quarter note B4. Bass clef has a half note G3. Lyrics: "suf - f'ring and proach glad - ly". Measure 2: Treble clef has a half note C5, a quarter note B4, and a quarter note A4. Bass clef has a half note C4. Lyrics: "shame. bear.". Measure 3: Treble clef has a half note G4, a quarter note A4, and a quarter note B4. Bass clef has a half note G3. Lyrics: "And I Then He'll".

**C** **Cdim** **C** **F** **Fdim**

love call that old cross where the dear - est and  
me some day to my home far a -

**F** **G7**

best way, for a world of lost sin - ners was  
where this glo - ry for - ev - er I'll

**C** **C/E** **E<sup>b</sup>dim** **G7**

slain. \_\_\_\_\_ } So I'll cher - ish the  
share. \_\_\_\_\_ }

**C**

old rug - ged cross, \_\_\_\_\_ till my

**F** **F#dim** **G7**

tro - phies at last I lay down.

**C** **C/Bb** **A7**

I will cling to the old rug - ged

**Dm** **Fm/Ab** **C/G** **G7**

cross, and ex - change it some day for a

1. **C/E** **Ebdim** **G7** 2. **F** **C/E** **Dm** **C**

crown. To the crown.

# PAY ME MY MONEY DOWN

Caribbean Work Song

Moderately

**D**  
 4  
*mf*  
 5  
*With pedal*

**D**  
 4

Pay me, — oh, pay me. —  
 Thought I heard the cap - tain say. —  
 Next day — we cleared the bar. —  
 Wish I was — Mis - ter How - ard's son. —  
 Wish I was — Mis - ter Ste - ven's son. —

Pay me my

**A7**  
 mon - ey down. \_

Pay me or go to jail. —  
 'Mor-row is our sail - ing day. —  
 He knocked me down with the end of a spar. —  
 Sit in the house and drink all the rum. —  
 Sit in the shade and watch all the work done. —

1.-4.  
**D**  
 5.  
**D**

Pay me my mon - ey down. \_ mon - ey down. \_ mon - ey down. \_



# ON A SUNDAY AFTERNOON

Words by ANDREW B. STERLING  
Music by HARRY VON TILZER

**Moderately**

The musical score is written for piano in 3/4 time. It consists of four systems of music, each with a treble and bass staff. The tempo is marked 'Moderately'. The key signature has one flat (Bb). The score includes the following lyrics and musical details:

- System 1:** Chords: G7, C, Ebdim, G7, C. Lyrics: "On a Sun - day". The first measure has a *mf* dynamic marking. The bass staff has fingerings 5 and 1/2 in the first measure, and a triplet of 3 in the fourth measure.
- System 2:** Chords: Ebdim, C, G7, C, Ebdim. Lyrics: "af - ter - noon in the mer - ry month of".
- System 3:** Chords: C, G7. Lyrics: "June take a trip up the Hud - son or down the".
- System 4:** Chord: C. Lyrics: "bay, take a trol - ley to Co - ney or Rock - a - way on a". The fourth measure has a fingering of 4.

E $\flat$ dim C A7 Dm

Sun - day af - ter - noon, you can see the

G7

lov - ers spoon. They work hard on Mon - day, but

one day that's fun day is Sun - day af - ter -

1. C E $\flat$ dim G7 2. C

noon. On a noon.

# ON TOP OF OLD SMOKY

Kentucky Mountain Folksong

Moderate Waltz

*mf*

1. On top of old

**F**

Smok - y, all  
2. pleas - ure, a  
3.,4. (See additional lyrics)

**C**

cov er'd with  
flirt in's a  
snow, grief,

**G7**

I a  
lost my true  
false heart ed  
lov -  
lov -

er, er, for is court worse in' than too a

1.-3. C F C N.C.  
slow. thief. A - court - in's a  
For a thief, he will  
She'll hug you and

4. C  
skies.

### *Additional Lyrics*

3. For a thief, he will rob you,  
And take what you have,  
But a false-hearted lover  
Sends you to your grave.
4. She'll hug you and kiss you,  
And tell you more lies,  
Than the ties on the railroad,  
Or the stars in the skies.

# PAPER DOLL

Words and Music by  
JOHNNY S. BLACK

## Slowly

The image shows a musical score for the piano introduction of 'The Sound of Silence' by Simon & Garfunkel. The score is written in 4/4 time and features a piano introduction with a melody in the right hand and a bass line in the left hand. The chords are F, F7, D7, Gm7, G#dim, Am, and D7#5. The melody starts with a half note F, followed by a quarter note F7, a quarter note D7, and a quarter note Gm7. The bass line starts with a half note F, followed by a quarter note F7, a quarter note D7, and a quarter note Gm7. The melody continues with a quarter note G#dim, a quarter note Am, and a quarter note D7#5. The bass line continues with a quarter note G#dim, a quarter note Am, and a quarter note D7#5. The score is marked with a piano (p) dynamic and includes fingerings for both hands.

G7 C7 F F7 D7 G7  
 1 2 1 2 1 4 3  
 I'm goin' to buy a pa - per doll that I can call my own, a  
 2 3 1 4 1 4

Musical score for "The Dill Pickle" in G major, 3/4 time. The score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into three measures. The first measure is marked with a C7 chord and a triplet of eighth notes (1, 2, 3). The second measure is marked with an F chord and a quarter note (1). The third measure is marked with an Fm chord and a triplet of eighth notes (1, 2, 1). The lyrics are: "dill that oth-er fel-lows can-not steal. And then the flir-ty, flir-ty guys with their". The piano accompaniment consists of a simple bass line in the left hand and a simple treble line in the right hand.

**F** **D7** **G7** **C7** **F** **C7**

4 3 2 1 2

I come home at night she will be wait - ing, she'll

3 5

**F** **D7** **G7** **C7** **A7**

4

be the tru - est doll in all this world. I'd

**Bb** **Bdim** **F** **A7** **D7**

1 2 1 3 1

rath - er have a pa - per doll to call my own, than have a

2 5

**G7** **Bbm6** **C7** **F** **Gb7** **F**

1 3 5 2

fick - le - mind - ed real live girl.

# PEG O' MY HEART

Words by ALFRED BRYAN  
Music by FRED FISHER

## Moderate Fox Trot

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderate Fox Trot' and 'mf'. The introduction features a melody in the right hand and a bass line in the left hand, with chords C, C#dim, Dm, and G7. The vocal melody enters in the second system with the lyrics 'Peg o' my heart, I love you. We'll nev - er part.' The piano accompaniment continues with chords C and D7. The third system continues the vocal melody with the lyrics 'I love you, dear lit - tle girl, sweet lit - tle girl,' and the piano accompaniment features a G7 chord. The fourth system concludes the piece with the lyrics 'sweet - er than the rose of Er - in, are your win - ning smiles en - dear - in'.' The piano accompaniment features chords C, C#dim, Dm, and G7, with a final melodic phrase in the right hand marked with first and second endings.

**System 1:** C, C#dim, Dm, G7. *mf*. 4/4 time. Introduction.

**System 2:** C, D7. Lyrics: Peg o' my heart, I love you. We'll nev - er part.

**System 3:** G7. Lyrics: I love you, dear lit - tle girl, sweet lit - tle girl,

**System 4:** C, C#dim, Dm, G7. Lyrics: sweet - er than the rose of Er - in, are your win - ning smiles en - dear - in'.

C D7

Peg o' my heart, your glanc - es with I - rish art.

G7

en - trance us. Come be my own,

1. C C#dim

come make your home in my heart.

Dm G7 2. C

heart.



# POMP AND CIRCUMSTANCE

Words by ARTHUR BENSON  
Music by EDWARD ELGAR

With dignity

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. Chords are indicated by letters above the staff, and fingerings are indicated by numbers 1-5 below the notes.

**System 1:** Treble staff starts with a whole note G4 (finger 2) and a whole note G4 (finger 1). Bass staff starts with a whole note C3 (finger 1) and a whole note C3 (finger 2). Chords: G7, C, G7/D, C/E.

**System 2:** Treble staff has a half note F4 (finger 1), a quarter note G4 (finger 2), and a quarter note A4 (finger 3). Bass staff has a half note C3 (finger 1), a quarter note D3 (finger 2), and a quarter note E3 (finger 3). Chords: F, C/G, Am, G, C, D/C.

**System 3:** Treble staff has a half note G4 (finger 2) and a half note G4 (finger 1). Bass staff has a half note C3 (finger 1) and a half note C3 (finger 2). Chords: G/B, Em, Am, D7, G7.

**System 4:** Treble staff has a half note C4 (finger 1), a quarter note D4 (finger 2), and a quarter note E4 (finger 3). Bass staff has a half note C3 (finger 1), a quarter note D3 (finger 2), and a quarter note E3 (finger 3). Chords: C, G7/D, C/E, F, C/G.

D7/F# G C D/C G/B

4

This system contains the first three measures of the piece. Measure 1 has a D7/F# chord in the treble and a D2-F#2-G2-A2 quartet in the bass. Measure 2 has a G chord in the treble and a G2-A2-B2-C3 quartet in the bass. Measure 3 has a C chord in the treble and a C3-D3-E3-F3 quartet in the bass. The fourth measure is partially visible, showing a D/C chord in the treble and a D3-C3-B2-A2 quartet in the bass.

F/A G7 C F G/F

This system contains measures 4 through 6. Measure 4 has an F/A chord in the treble and an F2-A2-C3 quartet in the bass. Measure 5 has a G7 chord in the treble and a G2-A2-B2-C3 quartet in the bass. Measure 6 has a C chord in the treble and a C3-D3-E3-F3 quartet in the bass. The seventh measure is partially visible, showing an F chord in the treble and an F2-A2-C3 quartet in the bass.

C/E Am

1. Dm7 G7 C

This system contains measures 7 through 9. Measure 7 has a C/E chord in the treble and a C2-E2-G2 quartet in the bass. Measure 8 has an Am chord in the treble and an A2-C3-E3 quartet in the bass. Measure 9 has a Dm7 chord in the treble and a D2-F2-A2-C3 quartet in the bass. The tenth measure is partially visible, showing a G7 chord in the treble and a G2-A2-B2-C3 quartet in the bass.

2. Dm7 G7 C

This system contains measures 10 and 11. Measure 10 has a Dm7 chord in the treble and a D2-F2-A2-C3 quartet in the bass. Measure 11 has a G7 chord in the treble and a G2-A2-B2-C3 quartet in the bass. The twelfth measure is partially visible, showing a C chord in the treble and a C3-D3-E3-F3 quartet in the bass.

# POOR BUTTERFLY

Words by JOHN L. GOLDEN  
Music by RAYMOND HUBBELL

Slowly

Em

D<sup>#</sup>dim7

G7

N.C.

G7

*mf*

Poor but - ter - fly,

'neath the blos - soms wait - ing. Poor but - ter -

fly, for she loved him so.

The mo - ments pass in - to hours, the hours

C Am D7

pass in - to years. And as she smiles through her tears,

G7 N.C.

she mur - murs low, "The moon and

G7 Cmaj7

I know that he is faith - ful,

E7#5

I'm sure he'll come to me bye and

A7 Dm7

bye. But if he don't come back,

Bb7 C

then I nev - er sigh or cry, I just must

Dm7 G7 1. C D#dim7

die.\" Poor but - ter - fly.

G7 N.C. 2. C

Poor but - ter - fly.

# A PRETTY GIRL IS LIKE A MELODY

from the 1919 Stage Production ZIEGFELD FOLLIES

Words and Music by  
IRVING BERLIN

Moderately slow

Chords: Gm, C7, F, C7

1 4 1

A pret - ty

With pedal

Chords: G7, C7

2 1

girl is like a mel - o - dy

Chords: F, Fm, F

1

that haunts you night and

Chords: Fmaj7, F6, F7

2 1 3

day. Just like the

5

**Bb** **Bbm** **F**<sub>2</sub>

strain of a haunt - ing re - frain, she'll

5 4 3

**G7** **Gm**

start up - on a mar - a - thon and run a - round your

2 3

**C9** **G7**

brain. You can't es - cape

2

**C7** **F**

mem - o - ry. By morn - ing,

1

**F7** **Bb** **D7** **Gm**

night and noon she will

**E7** **A7** **D7**

leave you and then come back a -

**Gm7** **Gm** **C7**

gain. A pret - ty girl is just like a pret - ty

1. **F** **C7** 2. **F** **Eb** **F(add9)**

tune. A pret - ty tune. rit.



# PRETTY BABY

Words by GUS KAHN  
Music by EGBERT VAN ALSTYNE and TONY JACKSON

Moderately (♩ =  $\overset{\frown}{\text{3}} \text{ } \text{♩}$ )

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a piano accompaniment (left hand) and a vocal melody (right hand). The tempo is marked 'Moderately' with a note value of 3 eighth notes equal to one quarter note. The dynamics are marked 'mf' (mezzo-forte) in the first system. The lyrics are: 'Ev - 'ry - bod - y loves a ba - by, that's why I'm in love with you, pret - ty ba - by, pret - ty ba - by. And I'd like to be your sis - ter, broth - er, dad and moth - er, too, pret - ty ba - by, pret - ty ba - by. Won't you'.

**System 1:** The piano part starts with a D7 chord and a G7 chord. The vocal melody begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The lyrics are 'Ev - 'ry -'.

**System 2:** The piano part starts with a G7 chord. The vocal melody continues with a quarter note C5, followed by a quarter note D5, and a quarter note E5. The lyrics are 'bod - y loves a ba - by, that's why I'm in love with you, pret - ty'.

**System 3:** The piano part starts with a C6 chord and a G7 chord. The vocal melody continues with a quarter note F#5, followed by a quarter note G5, and a quarter note A5. The lyrics are 'ba - by, pret - ty ba - by. And I'd like to be your sis - ter, broth - er,'.

**System 4:** The piano part starts with a C6 chord. The vocal melody continues with a quarter note B5, followed by a quarter note C6, and a quarter note D6. The lyrics are 'dad and moth - er, too, pret - ty ba - by, pret - ty ba - by. Won't you'.

C7 F

1 3 1 3 1

come and let me rock you in my cra - dle of love\_\_\_ and we'll

A7 D7 G7

cud - dle all the time. Oh, I want a lov - in' ba - by and it

D7 G7

might as well be you. Pret - ty ba - by of

1. C 2. C

mine. Ev - 'ry - mine.

# PUT YOUR ARMS AROUND ME, HONEY

Words by JUNIE McCREE  
Music by ALBERT VON TILZER

Moderately (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

G

D7

G

*mf*

Put your arms a - round me, hon - ey,

hold me tight.

Hud - dle up and cud - dle up with

all your might.

Oh, babe,

won't you roll dem eyes,

eyes that

I just i - dol - ize.

G

When they look at me my heart be - gins to float,

D7

then it starts a - rock - in' like a mo - tor boat.

G/B

Em

4

5

A7

D7

Oh, oh, I nev - er knew an - y girl \_\_\_\_\_ like

1.

G

D7

3

you. you.

# THE RED RIVER VALLEY

Traditional American Cowboy Song

Slowly

F

5  
3

C7

F

*mf*

C

N.C.

F

C7

From this

val - ley they  
long - time my  
think of this

say dear, you are  
val - I've been  
ley you're

5

2

1

F

3  
1

go - ing.  
wait - ing  
leav - ing

I will  
for those  
and how

miss your bright  
words that you  
lone - ly and

Gm7

C7

F

eyes and sweet  
nev - er would  
sad it will

smile.  
say.  
be;

For they  
But at  
and

say you are  
last all my  
think of the

**Bb** **Bdim**

tak - ing the sun - shine that has  
fond - hopes have van - ished, for they  
heart that you're break - in' and the

**C7** **F** **Bb**

bright - ened our path - way a - while.  
say you are go - ing a - way.  
grief that you are caus - in' me.

**F** **N.C.** **F** **C7**

Come and sit by my side if you

**F**

love me. Do not hast - en to

**C7**

bid me a - dieu. Just re -

**F** **Bb**

mem - ber the Red Riv - er Val - ley,

**Bdim** **C7**

and the ho - bo that loved you so

1., 2. **F** **Bb** **F** **N.C.** 3. **F**

true. For a Won't you true.

# ROCKIN' ROBIN

Words and Music by  
J. THOMAS

Bright Rock Tempo

The musical score is written for piano and voice. It begins with a piano introduction in F major, 4/4 time, marked 'Bright Rock Tempo'. The introduction consists of three measures: the first measure has a treble clef with a whole note F4 and a bass clef with a whole note F3, marked with a forte 'f' dynamic; the second measure has a treble clef with a quarter rest and a bass clef with a half note F3, marked with a C7 chord; the third measure has a treble clef with a quarter rest and a bass clef with a half note F3, marked with an F chord. The vocal line enters in the fourth measure with the lyrics 'He (1.,D.S.) rocks in the tree-top, (2.) Ev-'ry lit - tle swal-low, all the day long, ev-'ry chick-a - dee'. The piano accompaniment continues with a steady eighth-note pattern in the treble and a bass line of eighth notes. The lyrics continue: 'hop-pin' and a bop-pin' and a - sing-in' his song. All the lit - tle birds on ev-'ry lit - tle bird in the tall oak tree. The wise old owl, the

**Chorus:**  
 He (1.,D.S.) rocks in the tree-top,  
 (2.) Ev-'ry lit - tle swal-low,  
 all the day long,  
 ev-'ry chick-a - dee

**Verse:**  
 hop-pin' and a bop-pin' and a - sing-in' his song.  
 ev-'ry lit - tle bird in the tall oak tree. The  
 All the lit - tle birds on  
 wise old owl, the



Jay - bird Street,  
big black crow

love to hear the ro - bin go  
flap their wings sing-in,'

"Tweet, tweet, tweet."  
"Go bird, go." } Rock-in'

**Bb7**

Rob - in, \_\_\_

Rock - in'

**F**

Rob - in, \_\_\_

**C7**

Blow, Rock-in' Rob - in, 'cause we're

**Bb7**

real - ly gon - na rock to - night. \_

To Coda  $\Theta$

1. **F**

2. **Bb7** **F**

\_\_\_

\_\_\_

**B $\flat$ 7 F B $\flat$**

A pret - ty lit - tle ra - ven at the bird band - stand,

**F B $\flat$**

taught him how to do the bop and it was grand. They start-ed go - in' stead-y, and

**C7 D.S. al Coda**

bless my soul, he out - bopped the buz-zard and the o - ri - ole. He

**CODA F B $\flat$  F**

He

# ROCK ISLAND LINE

Railroad Song

**Fast** **Bb** **Eb7** **F7**

*mf*

**Bb**

I say the Rock Is - land Line is a

**Eb7** **Bb**

might - y good road, I say the Rock Is - land Line

**F7**

is the road to ride. Oh, the

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Fast' and 'mf'. The introduction consists of four measures: a treble clef with a quarter note G4, a quarter note A4, and a quarter note Bb4; a bass clef with a whole note Bb3. The first system of the vocal melody is in B-flat major, marked 'Bb', and consists of two measures: 'I say the' (G4, A4, Bb4) and 'Rock Is - land Line' (Bb4, A4, G4). The second system of the vocal melody is in E-flat major, marked 'Eb7', and consists of two measures: 'is a' (Bb4, A4, G4) and 'might - y good road,' (Bb4, A4, G4). The third system of the vocal melody is in B-flat major, marked 'Bb', and consists of two measures: 'I say the' (G4, A4, Bb4) and 'Rock Is - land Line' (Bb4, A4, G4). The fourth system of the vocal melody is in F major, marked 'F7', and consists of two measures: 'is the' (G4, A4, Bb4) and 'road to ride. Oh, the' (Bb4, A4, G4). The piano accompaniment consists of a single bass line in B-flat major, marked 'Bb', and consists of two measures: 'I say the' (Bb3, Bb3, Bb3) and 'Rock Is - land Line' (Bb3, Bb3, Bb3). The piano accompaniment consists of a single bass line in E-flat major, marked 'Eb7', and consists of two measures: 'is a' (Bb3, Bb3, Bb3) and 'might - y good road,' (Bb3, Bb3, Bb3). The piano accompaniment consists of a single bass line in B-flat major, marked 'Bb', and consists of two measures: 'I say the' (Bb3, Bb3, Bb3) and 'Rock Is - land Line' (Bb3, Bb3, Bb3). The piano accompaniment consists of a single bass line in F major, marked 'F7', and consists of two measures: 'is the' (Bb3, Bb3, Bb3) and 'road to ride. Oh, the' (Bb3, Bb3, Bb3).

B $\flat$  Eb7

Rock Is - land Line is a might - y good road,

B $\flat$  Eb F7

if you want to ride it, you will

B $\flat$  Eb F7 B $\flat$

go like you're a - fly - in'. Buy your tick - et at the

E $\flat$  F7 B $\flat$

sta - tion on the Rock Is - land Line.

# ROCK OF AGES

Words by AUGUSTUS M. TOPLADY  
v.1,2,4 altered by THOMAS COTTERILL  
Music by THOMAS HASTINGS

Moderately slow

1. Rock of

*mp*

*With pedal*

Chords: F, Fm, C, G7, C, G7

Fingering: 3 1, 1 2, 1, 3 2

2. A - ges, cleft for me, let me hide my - self in  
la - bors of my hands can ful - fill Thy law's de -

3.,4. (See additional verses)

Chords: C, F, C, G7

Fingering: 5 1

Thee; let the wa - ter and the blood, from Thy  
mands; could my zeal no res - pite know, could my

Chords: C, G7, C

G7 C G7 C F  
 wound - ed side which flowed be of sin the dou - ble  
 tears for - ev - er flow. All for sin sin could not a -

C F Fm C G7 1.-3. C G7  
 cure; save from wrath and make me pure. Not the  
 tone; thou must save, and thou a - lone. Noth - ing

4. C F Dm7 C  
 thee. *rit.*

### Additional Verses

3. Nothing in my hand I bring,  
 Simply to the cross I cling;  
 Naked, come to Thee for dress;  
 Helpless, look to Thee for grace.  
 Foul, I to the fountain fly;  
 Wash me, Savior, or I die.

4. While I draw this fleeting breath,  
 When mine eyes shall close in death.  
 When I soar to worlds unknown,  
 See Thee on Thy judgment throne.  
 Rock of Ages, cleft for me,  
 Let me hide myself in Thee.

# ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

from SINBAD

Words by SAM M. LEWIS and JOE YOUNG

Music by JEAN SCHWARTZ

Moderately

G+  
5  
3  
1

C

Em7

Dm7

G7

Rock - a - bye your ba - by with a Dix - ie mel - o - dy.

*mf*

Dm7

G7

Dm7

G7

C

Am

D7

G7

When you croon, croon a tune from the heart of Dix - ie.

C

A7

Just hang my cra - dle, mam - my, mine, - right on that Mas - on Dix - on Line. -

G

Am

D7

G7

And swing it from Vir - gin - ia to Ten - nes - see with all the love that's in - ya.

C Em7 Dm7 G7

Weep no more my la - dy, sing that song a - gain for me. And Old Black Joe\_

E7 A7

just as though\_ you had me on your knee. A mil - lion ba - by kiss - es

D7 G7 G7#5 C

I'll de - liv - er the min - ute that you sing the "Swan - ee Riv - er." Rock - a - bye your

Am D7 G7 1. C D7 G7 2. C

rock - a - bye ba - by with a Dix - ie mel - o - dy. dy!



# ROSE ROOM

Words by HARRY WILLIAMS

Music by ART HICKMAN

Moderately (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

G/B Eb7/Bb A7

*In*  
*mf*

1

sun - ny Rose - land,

D7 G

where sum - mer breez - es are play - ing,

G7 C

where the hon - ey bees are "a - may -

C6 Cm

ing," there all the ros - es are

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system has three measures: the first measure is marked 'In' and 'mf' with a first ending bracket; the second measure contains the lyrics 'sun - ny'; the third measure contains 'Rose - land,' and has a repeat sign. The second system has three measures: the first measure contains 'where sum - mer breez - es are'; the second measure contains 'play -'; the third measure contains 'ing,'. The third system has three measures: the first measure contains 'where'; the second measure contains 'the hon - ey bees are "a - may -'; the third measure contains a repeat sign. The fourth system has three measures: the first measure contains 'ing,"'; the second measure contains 'there'; the third measure contains 'all the ros - es are'. Chord symbols are placed above the staff: G/B, Eb7/Bb, A7, D7, G, G7, C, C6, and Cm.

G E7 A7

sway - ing, danc - ing

D7 Eb7 D7 G/B Eb7/Bb

— while the mead - ow - brook flows. The moon when

A7 D7 G

shin - ing is more than ev - er de - sign -

G7

ing, for 'tis ev - er then I am

C Cm

pin - ing, pin - ing

G E7 G/B Eb7/Bb

to be sweet - ly re - clin - ing, some - where in

A7 D7 1. G

Rose - land, be - side a beau - ti - ful rose.

G/B Eb7/Bb 2. G G6

In sun - ny rose.

# SANTA LUCIA

By TEODORO COTTRAU

Moderately

Piano introduction in 3/4 time. The right hand starts with a treble clef and a key signature of one flat (F). The left hand starts with a bass clef. The tempo is Moderately. The dynamics are marked *mf*. The introduction consists of four measures. The first measure has a treble clef and a key signature of one flat (F). The second measure has a treble clef and a key signature of one flat (F). The third measure has a treble clef and a key signature of one flat (F). The fourth measure has a treble clef and a key signature of one flat (F). The introduction ends with a double bar line.

4  
With pedal

Piano accompaniment for the first vocal entry. The right hand has a treble clef and a key signature of one flat (F). The left hand has a bass clef. The accompaniment consists of four measures, each with a whole note in the right hand and a half note in the left hand. The first measure has a treble clef and a key signature of one flat (F). The second measure has a treble clef and a key signature of one flat (F). The third measure has a treble clef and a key signature of one flat (F). The fourth measure has a treble clef and a key signature of one flat (F).

Vocal entry and piano accompaniment for the first vocal entry. The right hand has a treble clef and a key signature of one flat (F). The left hand has a bass clef. The vocal line consists of four measures. The first measure has a treble clef and a key signature of one flat (F). The second measure has a treble clef and a key signature of one flat (F). The third measure has a treble clef and a key signature of one flat (F). The fourth measure has a treble clef and a key signature of one flat (F). The piano accompaniment consists of four measures. The first measure has a bass clef and a key signature of one flat (F). The second measure has a bass clef and a key signature of one flat (F). The third measure has a bass clef and a key signature of one flat (F). The fourth measure has a bass clef and a key signature of one flat (F).

Sul ma - re luc - ci - ca L'a - stro d'ar - gen - to,  
Now 'neath the sil - ver moon, o - cean is glow - ing,

Vocal entry and piano accompaniment for the second vocal entry. The right hand has a treble clef and a key signature of one flat (F). The left hand has a bass clef. The vocal line consists of four measures. The first measure has a treble clef and a key signature of one flat (F). The second measure has a treble clef and a key signature of one flat (F). The third measure has a treble clef and a key signature of one flat (F). The fourth measure has a treble clef and a key signature of one flat (F). The piano accompaniment consists of four measures. The first measure has a bass clef and a key signature of one flat (F). The second measure has a bass clef and a key signature of one flat (F). The third measure has a bass clef and a key signature of one flat (F). The fourth measure has a bass clef and a key signature of one flat (F).

Pla - ci - da è l'on - da, Pro - spe - ro è il ven - to;  
o'er the calm bil - low, soft winds are blow - ing,

**G7** **C**

Sul ma - re luc - ci - ca L'a - stro d'ar - gen - to,  
*Here balm - y zeph-yrs blow, pure joys in - vite us,*

**G7** **C**

Pla - ci - da è l'on - da, Pro - spe - ro è il ven - tò;  
*and as we gen - tly row, all things de - light us,*

**Dm** **C**

Ve - ni - te al - l'a - gi - le Bar - chet - ta mi - a  
*Hark how the sail-or's cry joy - ous - ly ech - oes nigh,*

**G7**

San - ta \_\_\_\_\_ Lu - ci - a! San - ta Lu -  
*San - ta \_\_\_\_\_ Lu - ci - a, San - ta Lu -*

**C** **Dm**

ci - a!  
ci - a!

Ve - ni - te al  
*Home of fair*

l'a - gi - le  
*po - e - sy,*

3 2 5

**C**

Bar - chet - ta  
*realm of pure*

mi - a  
*har - mo - ny,*

San - ta — Lu -  
San - ta — Lu -

4 2

**G7** **C**

ci - a!  
ci - a,

San - ta Lu -  
San - ta Lu -

ci - a!  
ci - a!

4

**F** **C** **G7** **C**

*rit.*

4

# SAILORS HORNPIPE

Sea Chantey

**Lively**

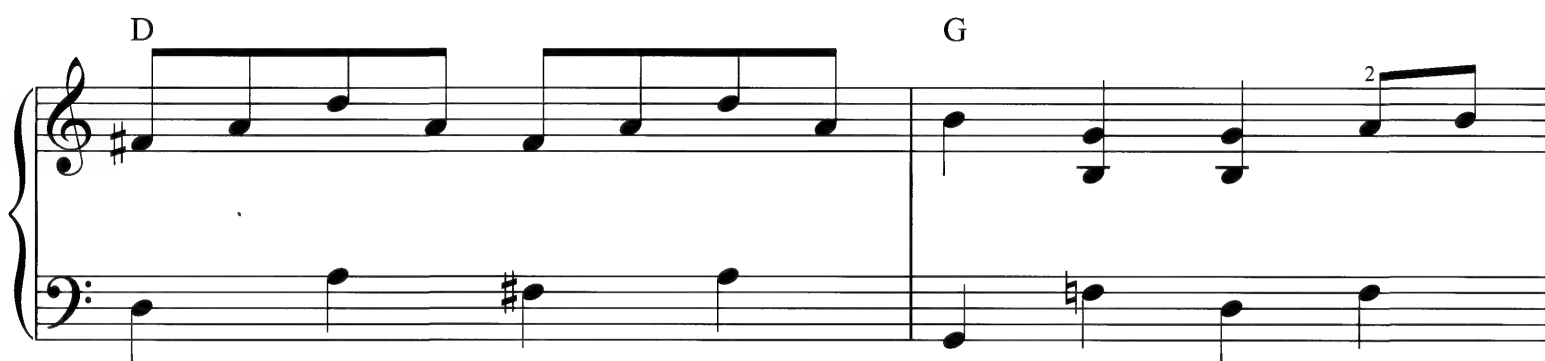
The musical score for "Sailors Hornpipe" is written in 4/4 time and consists of four systems of piano and bass staves. The tempo is marked "Lively". The key signature is C major, with chords C, G7, F, and G indicated above the staff. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings (1-5) and a dynamic marking of *mf* (mezzo-forte).

**System 1:** Treble clef starts with a quarter rest, then a quarter note G4 (finger 5), followed by a quarter note A4 (finger 3), and a quarter note B4 (finger 3). The bass clef starts with a quarter rest, then a quarter note G3 (finger 3), followed by a quarter note F3 (finger 1), and a quarter note E3 (finger 3).

**System 2:** Treble clef starts with a quarter note G4 (finger 3), followed by a quarter note A4 (finger 3), and a quarter note B4 (finger 1). The bass clef starts with a quarter note G3 (finger 3), followed by a quarter note F3 (finger 1), and a quarter note E3 (finger 3).

**System 3:** Treble clef starts with a quarter note G4 (finger 4), followed by a quarter note A4 (finger 4), and a quarter note B4 (finger 5). The bass clef starts with a quarter note G3 (finger 4), followed by a quarter note F3 (finger 5), and a quarter note E3 (finger 5).

**System 4:** Treble clef starts with a quarter note G4 (finger 3), followed by a quarter note A4 (finger 3), and a quarter note B4 (finger 3). The bass clef starts with a quarter note G3 (finger 3), followed by a quarter note F3 (finger 3), and a quarter note E3 (finger 3).





# SAINT JAMES INFIRMARY

Words and Music by  
JOE PRIMROSE

Mournfully (♩ =  $\frac{3}{4}$ )

*f*

Dm A7/E Dm/F B♭7 Dm/A A7

I went down to the St. James In -

Dm A7 5 Dm A7

firm - 'ry to see my ba - by there. She was

Dm Gm A7 2 Dm Gm Dm 5

ly - in' on a long white ta - ble, so

A7/E Dm/F B♭7

1.-7. 8.

Dm A7 Dm A7 Dm

sweet, so — cool — so fair. Went Blues.

*Additional lyrics*

2. Went up to see the doctor.  
"She's very low," he said.  
Went back to see my baby;  
Great God! She was lyin' there dead.
3. I went down to old Joe's bar-room  
On the corner by the square.  
They were servin' the drinks as usual,  
And the usual crowd was there.
4. On my left stood Joe McKennedy,  
His eyes blood-shot red.  
He turned to the crowd around him,  
These are the words he said:
5. Let her go, God bless her,  
Wherever she may be.  
She may search this wide world over,  
She'll never find a man like me.
6. Oh, when I die please bury me  
In my high-top Stetson hat.  
Put a gold piece on my watch chain  
So they'll know I died standin' pat.
7. Get six gamblers to carry my coffin,  
Six chorus girls to sing my song.  
Put a jazz band on my tail-gate  
To raise hell as we go along.
8. Now that's the end of my story;  
Let's have another round of booze.  
And if anyone should ask you, just tell them  
I've got the St. James Infirmary Blues.

# SCARBOROUGH FAIR

Traditional English

Gently

First system of the musical score. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The music is marked *mf* (mezzo-forte). The first two measures are whole rests in the treble and a descending eighth-note pattern in the bass. The third measure is a repeat sign followed by a half note G4 in the treble and a descending eighth-note pattern in the bass. The lyrics are: "Are you Tell her to Tell her to". Above the treble staff, the chord "Em" is written above the first measure of the repeat.

Second system of the musical score. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The music is marked *mf* (mezzo-forte). The first measure is a half note G4 in the treble and a descending eighth-note pattern in the bass. The second measure is a half note A4 in the treble and a descending eighth-note pattern in the bass. The third measure is a half note B4 in the treble and a descending eighth-note pattern in the bass. The lyrics are: "go - ing to Scar - bor - ough Fair? make me a cam - boric shirt. wash it in yon - der dry well." Above the treble staff, the chord "D" is written above the second measure, and the chord "Em" is written above the third measure.

Third system of the musical score. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The music is marked *mf* (mezzo-forte). The first measure is a half note G4 in the treble and a descending eighth-note pattern in the bass. The second measure is a half note A4 in the treble and a descending eighth-note pattern in the bass. The third measure is a half note B4 in the treble and a descending eighth-note pattern in the bass. The lyrics are: "Pars - ley sage, rose - ma - ry and". Above the treble staff, the chord "G" is written above the first measure, the chord "Em" is written above the second measure, and the chord "A" is written above the third measure.

Em C G

thyme. { Re - mem - ber me to  
With - out an - y seam or  
Where wa - ter ne'er spring, not

D Em

one who lives there, — } for once she  
fine nee - dle - work, — }  
drop of rain fell, — }

A D 1., 2. Em

was a true love of mine.

3. Em

mine.

# SCHOOL DAYS

(When We Were a Couple of Kids)

Words by WILL D. COBB  
Music by GUS EDWARDS

Lilting waltz tempo

G7

C7

F

First system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by a half note A4, and a quarter note B4. The bass line starts with a whole note G3. The first measure is marked with a forte (mf) dynamic. The second measure has a G7 chord above it. The third measure has a C7 chord above it. The fourth measure has an F chord above it. The melody continues with a quarter note C5, a half note B4, and a quarter note A4. The bass line continues with a whole note G3.

Second system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by a half note A4, and a quarter note B4. The bass line starts with a whole note G3. The first measure is marked with a C7 chord above it. The second measure has an F chord above it. The melody continues with a quarter note C5, a half note B4, and a quarter note A4. The bass line continues with a whole note G3. The lyrics "School" and "days," are written below the melody.

Third system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by a half note A4, and a quarter note B4. The bass line starts with a whole note G3. The first measure is marked with an F/A chord above it. The melody continues with a quarter note C5, a half note B4, and a quarter note A4. The bass line continues with a whole note G3. The lyrics "school", "days,", "dear", and "old" are written below the melody.

Fourth system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by a half note A4, and a quarter note B4. The bass line starts with a whole note G3. The first measure is marked with an A $\flat$ dim chord above it. The second measure has a Gm7 chord above it. The third measure has a C7 chord above it. The melody continues with a quarter note C5, a half note B4, and a quarter note A4. The bass line continues with a whole note G3. The lyrics "gold", "en", "rule", and "days;" are written below the melody.

2

read - in' and 'rit - in' and 'rith - me -

**F**  
2

tic, taught to the tune of the

1 2

hick - 'ry stick. You were my

**D7** **G7**

queen in cal - i - co,

**C7** **F**

1 2

I was your bash - ful bare - foot

**F7** **Bb** **Bdim**

1 2 3 1

beau. And you wrote on my slate, "I

**F/C** **A** **Dm** **G7**

love you, Joe," when we were a

**C7** **F**

4

cou - ple of kids.

# SHE WORE A YELLOW RIBBON

Words and Music by  
GEORGE A. NORTON

Brightly

4 D G/D D G/D D A7

*mf*

*With pedal*

D D

'Round her neck she

1 2

wore a yel - low rib - bon; she wore it in the

8

4 E 2 A7 2

spring - time and in the month of May. And

3 1



**D**  
4

if you asked her why the heck she

**G/D** **D** **G/D**

wore it, she says, "It's for my lov - er who is

**D/A** **A7** **D** **G**

far, far a - way." Far a - way,

**D**

far a - way. She

G/D      D      A7  
 wore it for her lov - er far a - way.

D  
 'Round her neck she

G/D  
 wore a yel - low rib - bon; she wore it for her

D      G/D      D/A      A7      D  
 lov - er who is far, far a - way.

# SHE'LL BE COMIN' 'ROUND THE MOUNTAIN

Traditional

Brightly

**G**

*mf*

1. She'll be com - in' 'round the moun - tain when she  
 2. She'll be driv - in' six white hors - es when she  
 3.,4. (See additional lyrics)

**Am**

comes, comes, she'll be com - in' 'round the  
 comes, she'll be driv - in' six white

**Bm C A7 D7**

moun - tain when she comes, She'll be  
 hors - es when she comes, She'll be

com - in' 'round the  
driv - in' six white

moun - tain, She'll be  
hors - es, She'll be

com - in' 'round the  
driv - in' six white

moun - tain, She'll be  
hors - es, She'll be

com - in' 'round six the  
driv - in' white

moun - tain when she  
hors - es when she

comes.  
comes.

### Additional Lyrics

3. Oh, we'll all go to meet her when she comes,  
Oh, we'll all go to meet her when she comes,  
Oh, we'll all go to meet her,  
Oh, we'll all go to meet her,  
Oh, we'll all go to meet her when she comes.

4. We'll be singin' "Hallelujah" when she comes,  
We'll be singin' "Hallelujah" when she comes,  
We'll be singin' "Hallelujah,"  
We'll be singin' "Hallelujah,"  
We'll be singin' "Hallelujah" when she comes.

# SHENANDOAH

American Folksong

Moderately

**Chorus:**

Oh, Shen-an - doah, — I long to  
 Shen-an - doah, — I love your  
 Shen-an - doah, — I'm bound to

**Verse:**

hear you, — } a - way — you roll - ing  
 daugh - ter, — } riv - er. { Oh,  
 leave you, — } { For,  
 { Oh,

**Bridge:**

Shen - an - doah, — I long to hear you, — }  
 her I'd cross — your roam - ing wa - ter, — } a - way, — I'm bound a -  
 Shen - an - doah, — I'll not de - ceive you, — }

**Final Chorus:**

way, 'cross the wide — Mis - sou - ri. { Oh,  
 { Oh, ri.

**Chords:** G, Em, D, C/G, G, D, G, Em, G, Em, C, Am, G, Bm, Em, Em/D, C, G/B, Em, C, G/B, C, G/D, Em, D, 1., 2. G C/G G D, 3. G C/G G

# SIDEWALKS OF NEW YORK

Words and Music by CHARLES B. LAWLOR  
and JAMES W. BLAKE

Moderately

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a piano accompaniment (left hand) and a vocal melody (right hand). The tempo is marked 'Moderately'.

**System 1:** The piano part begins with a **G7** chord (5) and a **C7** chord (2). The vocal melody starts with a half note G4. The piano part has a **mf** dynamic marking. The system ends with a **F** chord and a half note F4.

**System 2:** The piano part has a **C** chord. The vocal melody has a half note C5. The piano part has a **F** chord (5) and a half note F4. The lyrics 'East' and 'side,' are written below the vocal melody.

**System 3:** The piano part has a **C7** chord (4) and a half note C4. The vocal melody has a half note C5. The piano part has a **F7** chord and a half note F4. The lyrics 'West' and 'side,' are written below the vocal melody. The system ends with a **Bb** chord (5 2) and a half note Bb4. The lyrics 'all' and 'a -' are written below the vocal melody.

**System 4:** The piano part has a **C7** chord and a half note C4. The vocal melody has a half note C5. The piano part has a **F** chord and a half note F4. The lyrics 'round' and 'the' are written below the vocal melody. The system ends with a **F7** chord (4) and a half note F4. The lyrics 'town,' and 'the' are written below the vocal melody.

**B $\flat$**  **Bdim** **F/C** <sup>2</sup>

tots sang "Ring a - Ros - ie,"

**D7** **G7** <sup>5</sup><sub>1</sub>

"Lon - don Bridge is fall - ing

**C7** <sup>5</sup> **F** <sup>3</sup>

down." Boys and

**C7** **F** **F7**

girls to - geth - er,

**B $\flat$**  **F**

4

me and Ma - mie O' - Rorke \_\_\_\_\_

5

**F7** **B $\flat$**  **Bdim**

4  
2

tripped the light \_\_\_\_\_ fan -

**F/C** **D7** **G7**

2

tas - tic on the side - walks

4

**C7** **F**

of New York. \_\_\_\_\_

1 2



# SHINE ON, HARVEST MOON

Words by JACK NORWORTH  
Music by NORA BAYES  
and JACK NORWORTH

Moderately, with a lilt (  $\text{♪} \text{♪} = \text{♪} \text{♪} \text{♪}$  )

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a piano accompaniment (left hand) and a vocal melody (right hand).

**System 1:** The piano part starts with a C7 chord (F4, C5, G4, Bb4) and a triplet of eighth notes (F4, C5, G4). The vocal melody begins with a quarter note F4, followed by a half note C5, and then a quarter note G4. The tempo/mood is marked "Moderately, with a lilt" with a triplet notation.

**System 2:** The piano part features an F chord (F4, C5, F4, Bb4). The vocal melody continues with a quarter note C5, followed by a half note G4, and then a quarter note F4. The lyrics "Shine on, shine on, har - vest" are written below the notes.

**System 3:** The piano part features a G7 chord (F4, C5, G4, Bb4). The vocal melody continues with a quarter note C5, followed by a half note G4, and then a quarter note F4. The lyrics "moon up in the sky. I ain't" are written below the notes.

had no lov - in' since Jan - u - ar - y, Feb - ru - ar - y,

**F** **Gm7**

1 2 1

3 5

June or Ju - ly. — Snow time ain't no time to

**G#dim Gm7 F** **D7**

5 3 2

1 2 3 1

stay — out-doors and spoon. So shine on,

**G** **C7**

2 1

(9)

shine on, har - vest moon, for me and my gal.

**F** **Bb7** **F**

3 1 2

2

# SINNER MAN

Traditional

Moderately

The musical score is written in 4/4 time and consists of four systems. The piano part is in the left hand, and the vocal melody is in the right hand. The tempo is marked 'Moderately'. The key signature has one flat (D minor).

**System 1:** The piano part starts with a half note chord (Dm) and a half note chord (C). The vocal melody starts with a half note (D) and a half note (E). The lyrics are 'Oh, sin - ner man,'.

**System 2:** The piano part continues with a half note chord (C) and a half note chord (Dm). The vocal melody continues with a half note (F) and a half note (G). The lyrics are 'where you gon - na run to? Oh, sin - ner man,'.

**System 3:** The piano part continues with a half note chord (Dm) and a half note chord (C). The vocal melody continues with a half note (A) and a half note (B). The lyrics are 'where you gon - na run to? Oh, sin - ner man,'.

**System 4:** The piano part continues with a half note chord (Dm) and a half note chord (C). The vocal melody continues with a half note (C) and a half note (D). The lyrics are 'all on that day? day?'. The score ends with a double bar line.

# THE SKATERS

(Waltz)

By EMIL WALDTEUFEL

Waltz

C

G7

First system of musical notation. Treble clef, 3/4 time. Bass clef, 3/4 time. The piece is in C major. The first measure has a treble clef note (C4) with a finger number '2' above it and a bass clef chord (C2-E2-G2) with a finger number '5' below it. The second measure has a treble clef note (C4) with a finger number '4' above it and a bass clef chord (C2-E2-G2) with a finger number '3' below it. The third measure has a treble clef note (C4) with a finger number '5' above it and a bass clef chord (C2-E2-G2) with a finger number '1' below it. The fourth measure has a treble clef note (C4) with a finger number '1' above it and a bass clef chord (C2-E2-G2) with a finger number '3' below it. The dynamic marking *mf* is present in the first measure.

Cmaj7

Second system of musical notation. Treble clef, 3/4 time. Bass clef, 3/4 time. The piece is in C major. The first measure has a treble clef chord (C4-E4-G4) and a bass clef chord (C2-E2-G2). The second measure has a treble clef note (C4) and a bass clef chord (C2-E2-G2). The third measure has a treble clef note (C4) with a finger number '5' above it and a bass clef chord (C2-E2-G2) with a finger number '1' below it. The fourth measure has a treble clef note (C4) with a finger number '1' above it and a bass clef chord (C2-E2-G2) with a finger number '3' below it.

Am

Dm

Third system of musical notation. Treble clef, 3/4 time. Bass clef, 3/4 time. The piece is in C major. The first measure has a treble clef note (C4) with a finger number '5' above it and a bass clef chord (C2-E2-G2) with a finger number '1' below it. The second measure has a treble clef note (C4) with a finger number '1' above it and a bass clef chord (C2-E2-G2) with a finger number '3' below it. The third measure has a treble clef note (C4) with a finger number '5' above it and a bass clef chord (C2-E2-G2) with a finger number '1' below it. The fourth measure has a treble clef note (C4) with a finger number '1' above it and a bass clef chord (C2-E2-G2) with a finger number '3' below it.

G7

To Coda

Fourth system of musical notation. Treble clef, 3/4 time. Bass clef, 3/4 time. The piece is in C major. The first measure has a treble clef note (C4) with a finger number '5' above it and a bass clef chord (C2-E2-G2) with a finger number '1' below it. The second measure has a treble clef note (C4) with a finger number '1' above it and a bass clef chord (C2-E2-G2) with a finger number '3' below it. The third measure has a treble clef note (C4) with a finger number '5' above it and a bass clef chord (C2-E2-G2) with a finger number '1' below it. The fourth measure has a treble clef note (C4) with a finger number '1' above it and a bass clef chord (C2-E2-G2) with a finger number '3' below it.

C

1

C

This system contains the first two measures of a piece. The first measure features a C major chord in the treble clef, with a half note C4 and a dotted half note C4. The bass clef has a half note C3 and a dotted half note C3. The second measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3. A first ending bracket is placed over the second measure. The third measure is a repeat of the second measure. The fourth measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3.

G7

This system contains the next two measures. The first measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3. The second measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3. The third measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3. The fourth measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3.

C

This system contains the next two measures. The first measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3. The second measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3. The third measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3. The fourth measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3.

1.

This system contains the final two measures. The first measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3. The second measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3. The third measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3. The fourth measure has a treble clef with a quarter note C4, a quarter note D4, and a quarter note E4. The bass clef has a half note C3 and a dotted half note C3.

Em B7

This system contains the first four measures of the piece. Measures 1 and 2 are in the key of E minor (Em), featuring a treble staff with a half note G and a bass staff with a half note E and a chord of F and G. Measures 3 and 4 are in the key of B7, featuring a treble staff with a half note G and a bass staff with a half note B and a chord of C and D.

Em G7 2. C7

This system contains measures 5 through 8. Measures 5 and 6 are in the key of E minor (Em), featuring a treble staff with a half note G and a bass staff with a half note E and a chord of F and G. Measures 7 and 8 are in the key of G7, featuring a treble staff with a half note G and a bass staff with a half note B and a chord of C and D. A double bar line with a repeat sign is placed after measure 6. A second ending bracket labeled "2." spans measures 7 and 8, which are in the key of C7, featuring a treble staff with a half note G and a bass staff with a half note C and a chord of D and E.

F Fm C G7

This system contains measures 9 through 12. Measures 9 and 10 are in the key of F, featuring a treble staff with a half note F and a bass staff with a half note F and a chord of G and A. Measures 11 and 12 are in the key of Fm, featuring a treble staff with a half note F and a bass staff with a half note F and a chord of G and A. A double bar line with a repeat sign is placed after measure 10. A second ending bracket labeled "2." spans measures 11 and 12, which are in the key of C, featuring a treble staff with a half note C and a bass staff with a half note C and a chord of D and E.

C D.C. al Coda

This system contains measures 13 and 14. Measures 13 and 14 are in the key of C, featuring a treble staff with a half note C and a bass staff with a half note C and a chord of D and E. A double bar line with a repeat sign is placed after measure 13. A second ending bracket labeled "D.C. al Coda" spans measures 14 and 15, which are in the key of C, featuring a treble staff with a half note C and a bass staff with a half note C and a chord of D and E.

CODA C

This system contains measures 15 and 16. Measures 15 and 16 are in the key of C, featuring a treble staff with a half note C and a bass staff with a half note C and a chord of D and E. A double bar line with a repeat sign is placed after measure 15. A second ending bracket labeled "CODA" spans measures 16 and 17, which are in the key of C, featuring a treble staff with a half note C and a bass staff with a half note C and a chord of D and E.

# SMILES

Words by J. WILL CALLAHAN  
Music by LEE S. ROBERTS

Moderately

C

C<sup>#</sup>dim

G/D

E7

Am7

D7

G

D7

2

2

There are smiles \_\_\_\_\_ that make us hap - py, \_\_\_\_\_

G

4

2

\_\_\_\_\_ there are smiles \_\_\_\_\_ that make us blue. \_\_\_\_\_

**B7**

There are smiles that steal a - way the

**Em** **A7**

tear - drops as the sun - beams

**D7**

steal a - way the dew. There are

**G7**

smiles that have a ten - der mean - ing



3

C

that the eyes of love a - lone may

C6

2 1

C#dim

see. And the smiles that

G/D

E7

3

fill my heart with sun - shine are the

Am7

D7

G

5 1

smiles that you give to me.

# SOMEBODY STOLE MY GAL

Words and Music by  
LEO WOOD

**Brightly**

**C7** **C+** **F**

*mf*

**F** **A<sup>b</sup>dim** **C7**

Some - bod - y stole my gal,

**C+** **F**

some - bod - y stole my pal.

**D7** **G**

Some - bod - y came and took her a - way.

G7

C7

She did - n't e - ven say she was leav - in'.

F

Abdim

C7

The kiss - es I loved

so

C+

A7

C7

he's get - ting now I know. And

F

F7

gee, I know that she would come to

B $\flat$  Gdim

me if she could see her

5 3 2 1

F G7

bro - ken - heart - ed lone - some pal.

1 2 1 2 1

C7 C+

Some - bod - y stole my gal.

1. F

2. F

gal.

# SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

African-American Spiritual

Slowly

**First System:** Treble and Bass staves. Treble clef has a triplet of eighth notes (G4, A4, B4) marked *mp*. Bass clef has a triplet of eighth notes (B2, C3, D3) marked *1 5*. Chords above: Eb7, Gm, D7, Gm, Gm.

**Second System:** Treble clef has a half note G4. Bass clef has a half note B2. Chords above: Eb, Gm.

**Third System:** Treble clef has a half note G4. Bass clef has a half note B2. Chords above: Eb, Gm.

**Fourth System:** Treble clef has a half note G4. Bass clef has a half note B2. Chords above: Eb, Gm.

**Lyrics:**

Some - times I feel like a  
Some - times I feel like I'm  
moth - er - less child,  
al - most\_\_ gone,  
some - times I feel like a  
some - times I feel like I'm  
moth - er - less child  
al - most\_\_ gone  
a long way from\_\_  
up in the\_\_  
home, a long way from\_\_  
heav'n - ly land, way up in the heav'n - ly  
home.  
land.

**Chords:** Cm/G, Gm, Eb7, Gm, D7, 1. Gm, 2. Gm.

# ST. LOUIS BLUES

from BIRTH OF THE BLUES

Words and Music by  
W.C. HANDY

Moderate Blues Tempo ( ♩ played as  $\overset{3}{\text{♩}}$  )

**G7** **D** 5

*f*

**G7** **C** 2 1 **G** 2

1. I hate to see —  
2. 'Been to de Gyp - sy  
3. (See additional lyrics)

de ev - nin' sun go down;  
to get ma for - tune tole;

**G7** **C**

'hate to see —  
to de Gyp - sy,

de ev' - nin' sun go  
done got ma for - tune

**G** **D7** 3

down.  
tole.

'Cause my ba - by, —  
'Cause I'm most wile —

4

**D7#5** **G**

he done lef' dis town.  
'bout me Jel - ly Roll.

**G7** **C** **G** *8va* <sup>2</sup>

Feel-in' to - mor - row lak \_\_\_\_ Ah feel to - day;  
Gyp - sy done tole \_\_\_\_ me, "Don't\_ you wear no black."

**G7** **C**

feel to - mor - row \_\_\_\_ lak \_\_\_\_ Ah feel to -  
Yes, she done tole me, "Don't\_ you wear no

**G** *8va* <sup>2</sup> <sup>1</sup>

day.  
black."

**D7** **D7#5** **G**

I'll pack my trunk \_  
Go to St. Lou - is

make me get a - way.  
you can win him back.

**Gm**

St. Lou - is  
Help me to

wom - an  
Cai - ro,

**Cm** **Cdim7** **D7**

wid her dia - mon' / rings  
make St. Louis by ma - self;

pulls dat  
git to

**Gm**

man 'roun' \_  
Cai - ro, \_

by her a - pron  
find my ole friend

strings.  
Jeff.



'Twaint for  
Gwine to

pow - der —  
pin ma

an' for store — bought  
self close to — his

**Cm7** **Cdim7**

hair  
side.

de  
If Ah

man I love —  
flag his train —

**D7**

would not gone no —  
I sho' can

where. —  
ride. —

Got me  
I —

**Gm** **A7/E** **D7**

St. Lou - is Blues jes as  
love dat — man lak a

blue as — Ah — can  
school boy — loves — his

be.  
pie;

**G** **G6** **G** **G6** **G** **G6** **G** **G6** **G**

4  
2

1  
5

Dat         man got a heart lak a      rock cast    in the     
 lak a      Ken - tuck - y Col' - nel         loves his    mint an'   

sea.      or         else      he    would - n't have  
 rye.      I'll         love      ma    ba - by   

gone so    far    from         me.      (Spoken:) Dog-gone it!  
 til the    day    Ah         die.

Jack.      rit.

# SONG OF THE ISLANDS

Words and Music by  
CHARLES E. KING

**Slowly** *mf*

Ha -

F C7 F

wai - i isles of beau - ty, \_\_\_\_\_ where skies are

G C7 F D

blue and love is true, \_\_\_\_\_ where balm - y airs and gold - en

G7 C7

moon - light \_\_\_\_\_ ca - ress the wav - ing palms of Ho - nu -

The musical score is written for piano in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The score is divided into four systems. The first system starts with a 'Slowly' tempo marking and a mezzo-forte (mf) dynamic. It includes a 'Ha -' vocal line. The second system includes the lyrics 'wai - i isles of beau - ty, \_\_\_\_\_ where skies are'. The third system includes the lyrics 'blue and love is true, \_\_\_\_\_ where balm - y airs and gold - en'. The fourth system includes the lyrics 'moon - light \_\_\_\_\_ ca - ress the wav - ing palms of Ho - nu -'. Chord symbols (F, C7, G, D, G7) are placed above the staff to indicate harmonic structure. Fingerings (1-5) are indicated for various notes. A '1' is written below the first measure of the first system. A '5' is written above the first measure of the second system. A '4' is written above the first measure of the third system. A '5' is written above the first measure of the fourth system. A '4' is written above the first measure of the fifth system. A '3' is written above the first measure of the sixth system. A '5' is written above the first measure of the seventh system. A '4' is written above the first measure of the eighth system. A '3' is written above the first measure of the ninth system. A '5' is written above the first measure of the tenth system. A '4' is written above the first measure of the eleventh system. A '3' is written above the first measure of the twelfth system. A '5' is written above the first measure of the thirteenth system. A '4' is written above the first measure of the fourteenth system. A '3' is written above the first measure of the fifteenth system. A '5' is written above the first measure of the sixteenth system. A '4' is written above the first measure of the seventeenth system. A '3' is written above the first measure of the eighteenth system. A '5' is written above the first measure of the nineteenth system. A '4' is written above the first measure of the twentieth system. A '3' is written above the first measure of the twenty-first system. A '5' is written above the first measure of the twenty-second system. A '4' is written above the first measure of the twenty-third system. A '3' is written above the first measure of the twenty-fourth system. A '5' is written above the first measure of the twenty-fifth system. A '4' is written above the first measure of the twenty-sixth system. A '3' is written above the first measure of the twenty-seventh system. A '5' is written above the first measure of the twenty-eighth system. A '4' is written above the first measure of the twenty-ninth system. A '3' is written above the first measure of the thirtieth system. A '5' is written above the first measure of the thirty-first system. A '4' is written above the first measure of the thirty-second system. A '3' is written above the first measure of the thirty-third system. A '5' is written above the first measure of the thirty-fourth system. A '4' is written above the first measure of the thirty-fifth system. A '3' is written above the first measure of the thirty-sixth system. A '5' is written above the first measure of the thirty-seventh system. A '4' is written above the first measure of the thirty-eighth system. A '3' is written above the first measure of the thirty-ninth system. A '5' is written above the first measure of the fortieth system. A '4' is written above the first measure of the forty-first system. A '3' is written above the first measure of the forty-second system. A '5' is written above the first measure of the forty-third system. A '4' is written above the first measure of the forty-fourth system. A '3' is written above the first measure of the forty-fifth system. A '5' is written above the first measure of the forty-sixth system. A '4' is written above the first measure of the forty-seventh system. A '3' is written above the first measure of the forty-eighth system. A '5' is written above the first measure of the forty-ninth system. A '4' is written above the first measure of the fiftieth system. A '3' is written above the first measure of the fifty-first system. A '5' is written above the first measure of the fifty-second system. A '4' is written above the first measure of the fifty-third system. A '3' is written above the first measure of the fifty-fourth system. A '5' is written above the first measure of the fifty-fifth system. A '4' is written above the first measure of the fifty-sixth system. A '3' is written above the first measure of the fifty-seventh system. A '5' is written above the first measure of the fifty-eighth system. A '4' is written above the first measure of the fifty-ninth system. A '3' is written above the first measure of the sixtieth system. A '5' is written above the first measure of the sixty-first system. A '4' is written above the first measure of the sixty-second system. A '3' is written above the first measure of the sixty-third system. A '5' is written above the first measure of the sixty-fourth system. A '4' is written above the first measure of the sixty-fifth system. A '3' is written above the first measure of the sixty-sixth system. A '5' is written above the first measure of the sixty-seventh system. A '4' is written above the first measure of the sixty-eighth system. A '3' is written above the first measure of the sixty-ninth system. A '5' is written above the first measure of the seventieth system. A '4' is written above the first measure of the seventy-first system. A '3' is written above the first measure of the seventy-second system. A '5' is written above the first measure of the seventy-third system. A '4' is written above the first measure of the seventy-fourth system. A '3' is written above the first measure of the seventy-fifth system. A '5' is written above the first measure of the seventy-sixth system. A '4' is written above the first measure of the seventy-seventh system. A '3' is written above the first measure of the seventy-eighth system. A '5' is written above the first measure of the seventy-ninth system. A '4' is written above the first measure of the eightieth system. A '3' is written above the first measure of the eighty-first system. A '5' is written above the first measure of the eighty-second system. A '4' is written above the first measure of the eighty-third system. A '3' is written above the first measure of the eighty-fourth system. A '5' is written above the first measure of the eighty-fifth system. A '4' is written above the first measure of the eighty-sixth system. A '3' is written above the first measure of the eighty-seventh system. A '5' is written above the first measure of the eighty-eighth system. A '4' is written above the first measure of the eighty-ninth system. A '3' is written above the first measure of the ninetieth system. A '5' is written above the first measure of the ninety-first system. A '4' is written above the first measure of the ninety-second system. A '3' is written above the first measure of the ninety-third system. A '5' is written above the first measure of the ninety-fourth system. A '4' is written above the first measure of the ninety-fifth system. A '3' is written above the first measure of the ninety-sixth system. A '5' is written above the first measure of the ninety-seventh system. A '4' is written above the first measure of the ninety-eighth system. A '3' is written above the first measure of the ninety-ninth system. A '5' is written above the first measure of the hundredth system.

F F#dim C7

lu - lu. Your val - leys with the rain - bows, — your moun - tains

G C7 F

green, the a - zure sea. — Your fra - grant

D G7

flow'rs, en - chant - ing mu - sic — u - nite and

C7 F

sing "a - lo - ha oe" to me. —

# THE STAR SPANGLED BANNER

Words by FRANCIS SCOTT KEY  
Music by JOHN STAFFORD SMITH

**Spiritedly**

**System 1:** N.C. 3 *mf* 1. Oh, — say, can you see, by the dawn's ear - ly  
2. shore dim - ly seen thro' the mists of the  
3.,4. (See additional lyrics)

**System 2:** G 1 light, deep, What so proud - ly we  
C foe's haugh - ty  
G 3 hailed at the twi - light's last  
C 3 host in dread si - lence re -

**System 3:** G/B 2 gleam - ing, Whose broad stripes and bright  
Am 1 pos - es, What is that which the  
E/G# 5 stars breeze through the  
the

**System 4:** Am 1 per - il - ous fight, O'er the ram - parts we  
D7 tow - er - ing steep, As it fit - ful - ly watched were so  
G 3 blows, half con -

C

gal - lant - ly dis - stream - ing? *mp* And the rock - ets' red  
ceals, half dis - clos - es? *mp* Now it catch - es the

2 4 1 5

G C

glare, the bombs burst - ing in air, Gave proof thro' the  
gleam of the morn - ing's first beam, In full glo - ry re -

5 3 1 4 2 5 3 3 1 3 5

G Am D7 G G7 C Dm C/E

night that our flag was still there. Oh, say, does that  
flect - ed, now — shines in the stream. 'Tis the star - span - gled —

3 2 3 4 1 1 5 3 1 1 5

F A7/E Dm C/G G N.C.

star - span - gled ban - ner — yet — wave — O'er the  
ban - ner; Oh, long may — it — wave — O'er the

1 3 5 1 5

land \_\_\_\_\_ of the  
land \_\_\_\_\_ of the

free,  
free,

and the  
and the

home of the  
home of the

1.-3.

brave!  
brave.

2. On the  
home  
*rit.*

of the  
brave.

4.

### *Additional Lyrics*

3. And where is the band who so vauntingly swore,  
That the havoc of war and the battle's confusion  
A home and a country they'd leave us no more?  
Their blood has wash'd out their foul footstep's pollution.  
No refuge could save the hireling and slave  
From the terror of flight, or the gloom of the grave:  
And the star-spangled banner in triumph doth wave  
O'er the land of the free, and the home of the brave!
4. Oh, thus be it ever, when freemen shall stand  
Between their loved homes and the war's desolation;  
Blest with victory and peace, may the heaven-rescued land  
Praise the power that hath made and preserved us a nation!  
Then conquer we must, when our cause it is just,  
And this be our motto: "In God is our trust!"  
And the star-spangled banner in triumph shall wave,  
O'er the land of the free, and the home of the brave!

# SWEET BETSY FROM PIKE

American Folksong

Moderately fast Waltz

N.C. 1

*p* 1. Oh,

**D** **A/D** **D**

don't you re - mem - ber sweet Bet - sy from  
eve - ning quite ear - ly they camped on the

5.-8. (See additional lyrics)

**E7sus/D** **A7/D**

2 3

Pike, who crossed the big moun - tains with her lov - er  
Platte, 'Twas near by the road on a green shad - y

**Bm/D** **F#m/D**

Ike; with two yoke of cat - tle, a  
flat, where Bet - sy, sore foot - ed, lay



**Em/D** **D**

large down yel - low dog, a tall Shang - hai  
to re - pose with der Ike

**A/D** **D** **Chorus**  
1

roost - er, and one spot - ted hog, }  
gazed on that Pike Coun - ty rose, }  
say - ing good - bye, Pike

**A/D** **D**

Coun - ty, fare - well for a - while. We'll \_  
come back a -

**A/D** **D** 1. 2. **D**

gain when we've panned out our pile. 2. One  
pile.

**F** **C7** **F** **C7**  
*mf* 3. Their

**F** **C7** **F** **Dm**  
 wag - on broke down with a ter - ri - ble crash, and

**F** **G7** **C** **C7**  
 out on the prai - rie rolled all kinds of trash, a

**Dm** **Am** **Gm**  
 few lit - tle ba - by clothes done up with

Am Dm Gm7

care, 'twas — rath - er sus - pi - cious, but

C7 F Dm Gm7

Chorus

all on the square. Say - ing good - bye, Pike Coun - ty, fare -

C7 F Dm

well for a - while. We'll — come back a -

Gm7 C7 F N.C.

gain when we've panned out our pile. *mp*

**F**

4. The Shang - hai ran

**C/F** **F**

off, and their cat - tle all died; that

**G7sus/F** **C7/F**

morn - ing the last piece of ba - con was

**Dm/F** **Am/F**

fried; poor Ike was dis - cour - aged and

**Gm/F** **F** **C/F**

Bet - sy got mad, the \_\_\_\_ dog drooped his tail and looked

**F**

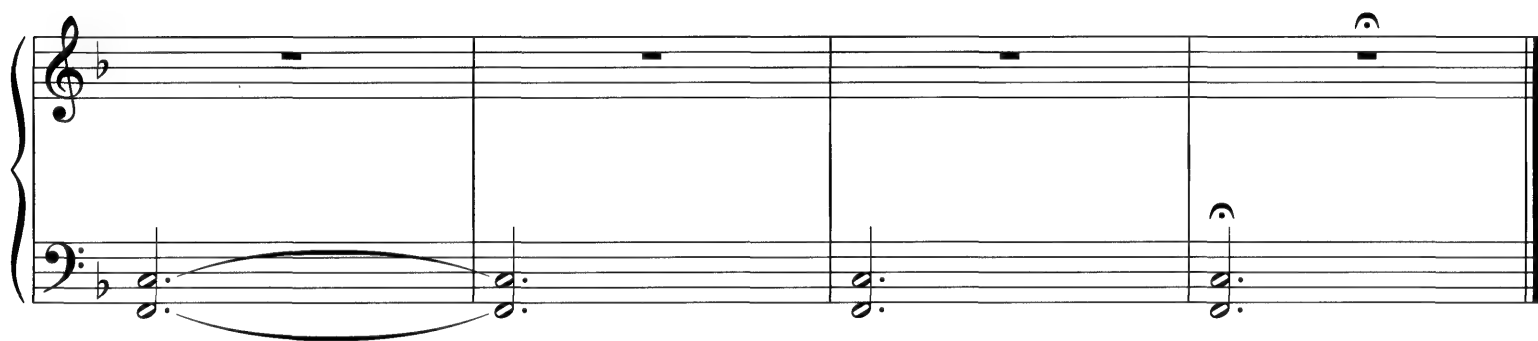
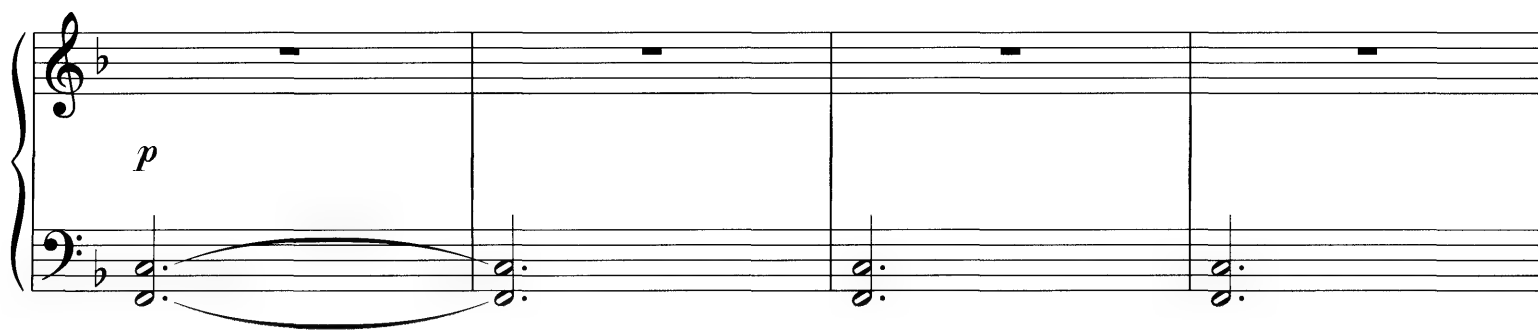
won - drous - ly sad. Say - ing good - bye, Pike

**C7/F** **F**

Coun - ty, fare - well for a - while. We\'ll \_ come back a -

**C7/F** **F** (For additional lyrics, repeat from beginning)

gain when we\'ve panned out our pile.



### *Additional Lyrics*

5. They soon reached the desert where Betsy gave out,  
And down in the sand she lay rolling about;  
While Ike, half distracted, looked on with surprise,  
Saying, "Betsy, get up, you'll get sand in your eyes."  
*To Chorus*
6. Sweet Betsy got up in a great deal of pain,  
Declared she'd go back to Pike County again;  
But Ike gave a sigh, and they fondly embraced,  
And they traveled along with his arm 'round her waist.  
*To Chorus*
7. They suddenly stopped on a very high hill,  
With wonder they looked down upon old Placerville;  
Ike sighed when he said, and he cast his eyes down,  
"Sweet Betsy, my darling, we've got to Hangtown."  
*To Chorus*
8. Long Ike and sweet Betsy attended a dance;  
Ike wore a pair of his Pike County pants;  
Sweet Betsy was dressed up in ribbons and rings;  
Says Ike, "You're an angel, but where are your wings?"  
*To Chorus*

# STARS AND STRIPES FOREVER

By JOHN PHILIP SOUSA

## Steady March

N.C.

First system of musical notation for 'Steady March'. It consists of a grand staff with treble and bass clefs. The key signature is one flat (B-flat). The time signature is common time (C). The first measure has a forte (*ff*) dynamic and a triplet of eighth notes in the treble. The second measure has a first finger fingering (1) in the treble. The third measure has a B-flat (Ab) chord and first (1) and second (2) fingerings in the treble. The fourth measure has a G chord, a fourth (4) finger fingering in the treble, and a mezzo-forte (*mf*) dynamic. The fifth measure has a fifth (5) finger fingering in the treble. The bass line has a first (1) finger fingering in the first measure, a fourth (4) finger fingering in the third measure, and a fifth (5) finger fingering in the fourth measure.

C Em/B Am Dm7/A G/B D/A G

Second system of musical notation. It continues the grand staff. The first measure has a C chord and a first (1) finger fingering in the bass. The second measure has an E minor/B (Em/B) chord. The third measure has an A minor (Am) chord. The fourth measure has a D minor 7/A (Dm7/A) chord and a third (3) finger fingering in the treble. The fifth measure has a G/B chord. The sixth measure has a D/A chord. The seventh measure has a G chord. The eighth measure has a first (1) finger fingering in the bass. The ninth measure has a first (1) finger fingering in the bass. The tenth measure has a first (1) finger fingering in the bass.

C E/B Am E

Third system of musical notation. It continues the grand staff. The first measure has a C chord and a triplet of eighth notes in the treble. The second measure has an E/B chord and a second (2) finger fingering in the treble. The third measure has an A minor (Am) chord and a fifth (5) finger fingering in the treble. The fourth measure has an E chord and a fourth (4) finger fingering in the treble. The fifth measure has a first (1) finger fingering in the bass. The sixth measure has a second (2) finger fingering in the bass. The seventh measure has a first (1) finger fingering in the bass. The eighth measure has a first (1) finger fingering in the bass.

C G

Fourth system of musical notation. It continues the grand staff. The first measure has a C chord and a second (2) finger fingering in the treble. The second measure has a fourth (4) finger fingering in the treble. The third measure has a third (3) finger fingering in the treble. The fourth measure has a second (2) finger fingering in the treble. The fifth measure has a G chord. The sixth measure has a first (1) finger fingering in the bass. The seventh measure has a first (1) finger fingering in the bass. The eighth measure has a first (1) finger fingering in the bass. The ninth measure has a first (1) finger fingering in the bass. The tenth measure has a first (1) finger fingering in the bass.

1.

**C** **D7** **G**

1  
3

2.

**G** **C** **G** **C**

*f*

**F** **D/F#** **C/G** **G** **C**

1-2 1 3 1

5 4 1/4 2/4

**G** **C** **C7** **F** **Fm** **C/G**

1 2 3 5 1 3 1

1 2 3 4 5



1. **G7** **C** 3

2. **C** **C7** 5 **F** *p* 5 1 3

The first system of musical notation consists of two first endings. The first ending is marked with a '1.' and a repeat sign. It features a treble clef with a G7 chord and a bass clef with a C chord. The second ending is marked with a '2.' and a repeat sign. It features a treble clef with a C chord and a bass clef with a C7 chord. The system concludes with a key signature change to F major, indicated by a single flat in the bass clef, and a final F chord in the treble clef. The dynamics *p* (piano) and *f* (forte) are indicated.

The second system of musical notation consists of two measures. The first measure features a treble clef with a G7 chord and a bass clef with a C chord. The second measure features a treble clef with a G7 chord and a bass clef with a C chord. The system concludes with a key signature change to F major, indicated by a single flat in the bass clef, and a final F chord in the treble clef.

**C7** 2 3

The third system of musical notation consists of two measures. The first measure features a treble clef with a C7 chord and a bass clef with a C chord. The second measure features a treble clef with a C7 chord and a bass clef with a C chord. The system concludes with a key signature change to F major, indicated by a single flat in the bass clef, and a final F chord in the treble clef.

**F** **Bb** 4 3 4

The fourth system of musical notation consists of two measures. The first measure features a treble clef with a F chord and a bass clef with a Bb chord. The second measure features a treble clef with a F chord and a bass clef with a Bb chord. The system concludes with a key signature change to F major, indicated by a single flat in the bass clef, and a final F chord in the treble clef.

**C** **F**

**A7/C#** **Dm**

**D♭** **F/C**

**C7**

1. **F** 2. **F**

# SWEET ADELINE

(You're the Flower of My Heart, Sweet Adeline)

Words and Music by RICHARD H. GERARD  
and HENRY W. ARMSTRONG

Slowly, Barbershop style

**System 1:** Piano introduction. Treble clef, 4/4 time. Key signature: one sharp (F#). Dynamics: *mf*. Chords: G, E7, A, D7. Fingering: 3, 2, 3.

**System 2:** Vocal melody. Treble clef, 4/4 time. Key signature: one sharp (F#). Chords: G. Lyrics: Sweet A - del - ine, . Fingering: 5, 1, 3, 5.

**System 3:** Vocal melody. Treble clef, 4/4 time. Key signature: one sharp (F#). Chords: B7, C, A7. Lyrics: my A - del - ine, at night, dear. Fingering: 5, 1, 3, 5.

**D7** **G** **C#dim**

heart, for you I pine.

1 3 4

**D7** **G** **B7**

In all my dreams your fair face

5 1 3 1

**C** **A** **A#dim** **G/B** **E7**

beams. You're the flow - er of my

3 2 1 2

**A7** **D7** **G**

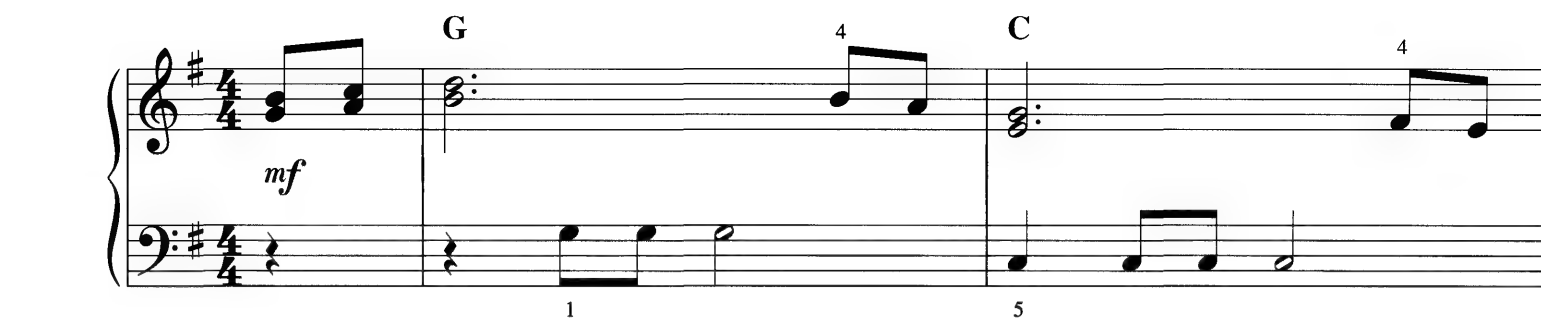
heart, sweet A - del - ine.

2 1 3 1 5

# SWEET BY AND BY

Words by SANFORD FILLMORE BENNETT  
Music by JOSEPH P. WEBSTER

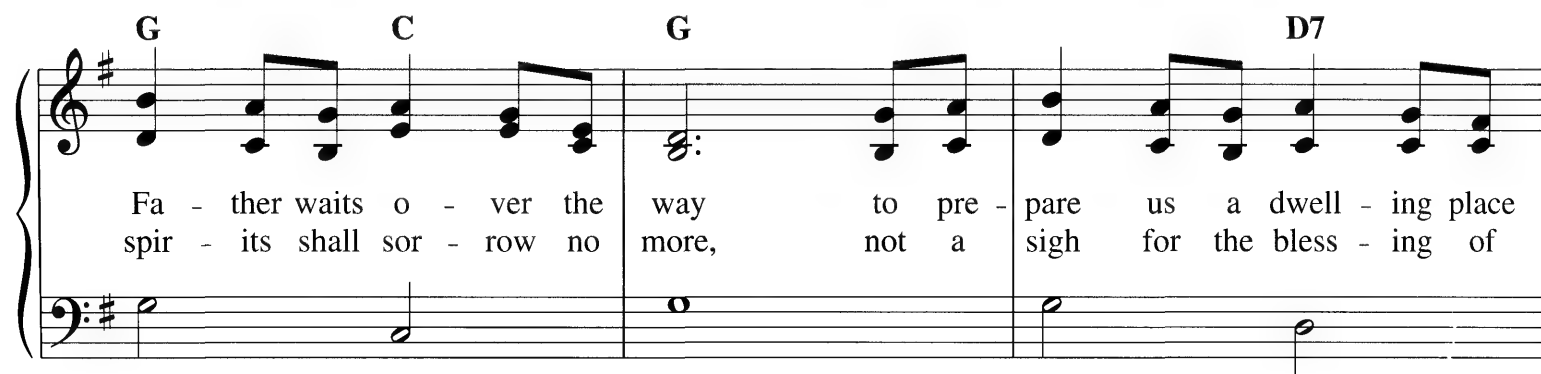
Reflectively (  )




1. There's a land that is fair - er than  
2. sing on that beau - ti - ful  
3. (See additional lyrics)



day, shore and by faith we can see it a - far; for the  
the me - lo - di - ous songs of the blest; and our



Fa - ther waits o - ver the way more, to pre - pare us a dwell - ing place  
spir - its shall sor - row no more, not a sigh for the bless - ing of

**G** **Chorus** **D**

there. } In the sweet by and by, we shall  
rest. }

**D7** **G**

meet on that beau - ti - ful shore. In the

**C**

sweet by and by, we shall

**G/D** **D7** **1.,2. G** **3. G**

meet on that beau - ti - ful shore. We shall shore.

*Additional Lyrics*

3. To our bountiful Father above  
We will offer our tribute of praise,  
For the glorious gift of His love  
And the blessings that hallow our days.  
*Chorus*

# SWING LOW, SWEET CHARIOT

Traditional Spiritual

**Moderately** (♩ =  $\overset{\text{3}}{\text{♩}}$ )

[illegible]

Swing low, sweet chariot, com - in' for to car - ry me

home. Swing low, sweet cha - ri - ot, \_\_\_

Gm7 F/A Gm7

looked o - ver Jor - dan and what did I see? \_\_\_\_  
you get \_\_\_\_ there be - fore I do, \_\_\_\_

F Gm7 F/A Bb C

Com - in' for to car - ry me home, A  
com - in' for to car - ry me home, tell

4

F F7/A Bb F

band \_\_\_\_ of an - gels com - in' af - ter me, \_\_\_\_  
all \_\_\_\_ my friends I'm com - in', too, \_\_\_\_ }

Dm Db7 F/C C7 1. F Bb/F F 2. F

com - in' for to car - ry me home. home.



# TA-RA-RA-BOOM-DER-E

Words and Music by  
HENRY J. SAYERS

## Quick March

The musical score is written in 4/4 time and consists of four systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The tempo is marked 'Quick March' and the dynamics include *mf* (mezzo-forte) and *f* (forte).

**System 1:** The piano part starts with a G major chord (G1) and a 1-finger fingering. The vocal part has a 3-finger fingering. The dynamic is *mf*.

**System 2:** The piano part has a 4-finger fingering. The vocal part has a 1-finger fingering. The dynamic is *mf*.

**System 3:** The piano part has a 5-finger fingering. The vocal part has a 1-finger fingering. The dynamic is *f*. The lyrics are 'Ta ra ra boom de ay!'.

**System 4:** The piano part has a 4-finger fingering. The vocal part has a 1-finger fingering. The lyrics are 'Ta ra ra boom de ay!'.

**G** **G7** **C**

boom de ay! Ta ra ra boom de ay! Ta ra ra

boom de ay! Ta ra ra boom de ay!

**G** **G7**

Ta ra ra boom de ay! Ta ra ra

**C**

boom de ay! Ta ra ra

1.,2.,3.,4. 5.

# 'TAIN'T NOBODY'S BIZ-NESS IF I DO

Words and Music by PORTER GRAINGER  
and EVERETT ROBBINS

Moderately

B $\flat$

B $\flat$ /DD $\flat$ dim

F7/C

F7 $\sharp$ 5

D7 $\sharp$ 5

G7 $\flat$ 9

mf

2 1 3 1 3 1

C9

F7 $\sharp$ 5

B $\flat$

D7

2

There ain't noth - in' I can do, nor  
Aft - er all, the way to do is

Gm

D7 $\flat$ 9

G7

noth - in' I can say, that folks don't  
do just as you please, re - gard - less

Dm7

G7

Cm

G7

crit - i - cize me.  
of their talk in'.

**Cm** **G7** **Cm**

But I'm gon - na do just as I want to an - y -  
 Of - ten times the ones that talk will get down on their

**C** **C7**

way, and don't care if they all de -  
 knees and beg you par - don for their

**Gb7** **F7** **Bb**

spise me. If I should  
 squawk - in'. If I dis -

**D7** **Gm** **Bb7/F** **Eb** **Edim7**

take a no - tion to jump in to \_\_\_\_\_ the o - cean }  
 like my lov - er and leave him for \_\_\_\_\_ an - oth - er, }

**B $\flat$ /F** **D $\flat$ dim** **F7** **F7#5**

'tain't no - bod - y's biz - ness if I

**D7#5** **G7** **C9** **F7#5** **B $\flat$**

do. { Rath - er than  
If I go to

**D7** **Gm** **B $\flat$ /F**

per - se - cute me, I choose that  
church on Sun - day, then cab - a -

**E $\flat$**  **Edim7** **B $\flat$**  **D $\flat$ dim**

you would shoot me, } 'tain't no - bod - y's  
ret on Mon - day, }

**F7** **Bb** **Cm7** **C#dim7** **Bb/D**

biz - ness if I do.

**Bb** **D7/A**

{ If I should get the feel - in'  
If my friend ain't got no mon - ey

**Gm** **Bb7/F** **Eb** **Edim7**

to dance up - on the ceil - in'  
and I say, "Take all mine, hon - ey,"

**Bb** **Dbdim** **F7** **F7#5**

'tain't no - bod - y's biz - ness if I

D7#5

G7b9

C9

F7#5

Bb

do. \_\_\_\_\_

{ If I let my  
If I give him

D7

Gm

Bb7/F

Eb

Edim7

best com - pan - ion  
my last nick - el

drive me right  
and it leaves

in - to the can - yon,  
me in a pick - le, }

Bb

Dbdim

F7

F9#5

1.

Bb7

Bbdim Ebm7

'tain't no - bod - y's

biz - ness if \_\_\_\_\_ I

do. \_\_\_\_\_

Bb

Gb9 F7

2.

Bb7

Eb6

Gb7

Bb

F7#5 Bb

do.

# TAKE ME OUT TO THE BALL GAME

Words by JACK NORWORTH  
Music by ALBERT VON TILZER

**Brightly** **F** **F#dim** **C/G**

**A7** **D7** **G7** **C**

**G7**

Take me out to the ball

game, take me out with the crowd.



**A7** **Dm**

3

Buy me some peanuts and Crack - er

5

**D7**

2

Jack; I don't care if I

4

**G7** **C**

1 3

nev - er get back. Let me root, root,

1 5

**G7**

2

root for the home team, if

**C** **C7** **F**

2 1

they don't win it's a shame.

1 5 4

**F#dim**

3

For it's one, two,

5

**C/G** **A7** **D7**

1 2 3

three strikes, you're out in the old

1 2 5

**G7** **C**

4 1

ball game.

4 1 2 3 5

# TARANTELLA

Traditional

Lively

Dm

Gm

Dm

Gm

A7

First system of music. Treble clef, 6/8 time. Bass clef, 6/8 time. Chords: Dm, Gm, Dm, Gm, A7. Dynamics: *mf*. Fingering: 3 1, 5, 2.

Dm

Gm

Second system of music. Treble clef, 6/8 time. Bass clef, 6/8 time. Chords: Dm, Gm. Fingering: 3 1, 1, 4, 2.

Dm

A7

Dm

Third system of music. Treble clef, 6/8 time. Bass clef, 6/8 time. Chords: Dm, A7, Dm. Fingering: 5.

A7

1.  
Dm2.  
Dm

Fourth system of music. Treble clef, 6/8 time. Bass clef, 6/8 time. Chords: A7, Dm, Dm. Fingering: 2, 1, 2.

First system of musical notation (measures 1-3). The key signature has one flat (B-flat). The first measure is marked with a repeat sign and a double bar line. The second measure is marked with a repeat sign and a double bar line. The third measure is marked with a repeat sign and a double bar line.

Chords: F, C7

Measure 1: Treble clef has a whole note chord F. Bass clef has a whole note chord F (labeled with a 2 below the staff).

Measure 2: Treble clef has a whole note chord C7. Bass clef has a whole note chord C7 (labeled with a 2 above the staff).

Measure 3: Treble clef has a whole note chord C7. Bass clef has a whole note chord C7 (labeled with a 2 above the staff).

Second system of musical notation (measures 4-6). The key signature has one flat (B-flat). The first measure is marked with a repeat sign and a double bar line. The second measure is marked with a repeat sign and a double bar line. The third measure is marked with a repeat sign and a double bar line.

Chords: F, D7, Gm

Measure 4: Treble clef has a whole note chord F. Bass clef has a whole note chord F (labeled with a 3 below the staff).

Measure 5: Treble clef has a whole note chord D7. Bass clef has a whole note chord D7 (labeled with a 4 below the staff).

Measure 6: Treble clef has a whole note chord Gm. Bass clef has a whole note chord Gm (labeled with a 3 above the staff).

Third system of musical notation (measures 7-9). The key signature has one flat (B-flat). The first measure is marked with a repeat sign and a double bar line. The second measure is marked with a repeat sign and a double bar line. The third measure is marked with a repeat sign and a double bar line.

Chords: C7, 1. F, 2. F

Measure 7: Treble clef has a whole note chord C7 (labeled with a 4 below the staff). Bass clef has a whole note chord C7 (labeled with a 4 below the staff).

Measure 8: Treble clef has a whole note chord F (labeled with a 1 above the staff). Bass clef has a whole note chord F (labeled with a 1 above the staff).

Measure 9: Treble clef has a whole note chord F (labeled with a 1 above the staff). Bass clef has a whole note chord F (labeled with a 1 above the staff).

Fourth system of musical notation (measures 10-12). The key signature has one flat (B-flat). The first measure is marked with a repeat sign and a double bar line. The second measure is marked with a repeat sign and a double bar line. The third measure is marked with a repeat sign and a double bar line.

Chords: Dm, Gm, Dm, Gm, Dm, A7

Measure 10: Treble clef has a whole note chord Dm. Bass clef has a whole note chord Dm (labeled with a 1 below the staff).

Measure 11: Treble clef has a whole note chord Gm. Bass clef has a whole note chord Gm (labeled with a 5 below the staff).

Measure 12: Treble clef has a whole note chord A7 (labeled with a 2 above the staff). Bass clef has a whole note chord A7 (labeled with a 3 above the staff).

Musical notation system 1. Chords: Dm, Gm, Dm, Gm. Fingerings: 1, 1 2, 1 2.

Musical notation system 2. Chords: Dm, A7, 1. Dm, 2. Dm. Fingerings: 2, 2 3, 1, 5.

Musical notation system 3. Chord: Gm. Fingerings: 1, 2.

Musical notation system 4. Chords: Dm, A7, Dm, A7. Ending: To Coda. Fingerings: 5.

1. **Dm** 2. **Dm C7 F**

**C7 F**

**C7**

1. **F C7** 2. **F D.S. al Coda**

CODA

**Dm**

## THAT'S A PLENTY

Words by RAY GILBERT  
Music by LEW POLLACK

**Moderate Swing** ( $\text{♪} = \overset{\text{3}}{\text{♪}} \text{♪}$ )

got - ta beat in it, the  
ooz - in' out of it, the

rhy - thms got a  
Dix - ie - land - ers

lot of heat in it.  
sure are proud of it, they

A7



Bet - cha five, —  
call it jazz, —

ten to five, — it's  
what it has, —

gon - na get - cha do - in' what it's

1.  
N.C.

4

2.  
Dm C B $\flat$  A7 Dm Fine Gm Gm(maj7)

do - in' to me. The that's a plen - ty for me. It takes you down to

Gm7 C7 F Gm7 Am D7 Gm Gm(maj7)

New Or - leans\_ down Bas - in Street with all the queens.\_ You don't have to

Gm7 C7 Eb7 D7 Gm7 C7

have the means,\_ a lit - tle bit of rhy - thm and you're go - in' right with\_ 'em.

Gm Gm(maj7) Gm7 C7 F Gm7 Am D7

Shut my big brown roll - ing eyes,\_ if you don't rock - et to the skies.\_

E7 Eb13 D7 Gm7 C7 F7

Hey boy!\_ Say, boy,\_ that's a plen-ty for me.\_ You're



B $\flat$  G7

1 3 1 3 1

gon - na get mel - low when that fel - low blows his horn. Down where the

C7 F7 B $\flat$  C $\sharp$ dim C7 F7

5 1 3

blues were born you'll be gone. The trum - pets are trump-in' go do me sump - in.'

B $\flat$  G7

1

Beat it out broth - er there's no oth - er rem - e - dy. And that's a

C7 F7 B $\flat$  B $\flat$ 7/A $\flat$  A7

3 2 1

plen - ty, plen - ty, plen - ty for me. D.S. al Fine (with repeat)

# THERE IS A TAVERN IN THE TOWN

451

Traditional Drinking Song

With spirit

G7 <sup>4</sup>/<sub>1</sub> C Ebdim G7

*mf* There

C

is left a me tav - ern in the town, in the town, and  
 for a dam - sel dark, dam - sel dark, each

G7

there my dear love sits him down, sits him down and  
 Fri - day night they used to spark, used to spark, and

C F

drinks his wine 'mid who laugh - ter free and  
 now my love who once was true to me takes

G7 C F/C C

nev - er nev - er thinks of  
this dark dam - sel on his  
me. Fare - thee -  
knee.

G7 C

well, for I must leave thee, do not let this part - ing grieve thee, and re -

G7 C F C

mem - ber that the best of friends must part, must part. A -

dieu, a - dieu, kind friends, a - dieu, a - dieu, a - dieu, I

G7

can no long - er stay with you, stay with you, I'll

C

F

hang my heart on a weep - ing wil - low

G7

tree, and may the world go well with

1. C

F/C

C

G7

2. C

F/C

C

thee. He thee.

# THIS LITTLE LIGHT OF MINE

African-American Spiritual

Moderately (♩ = ♩<sup>3</sup>)

Chords: G, Eb7, G/D, D7

Dynamic: *mf*

The piano introduction consists of three measures. The first measure is in G major, marked *mf*, with a treble clef and a bass clef. The second measure is in Eb7, and the third measure is in G/D. The tempo is Moderately, indicated by a quarter note equal to a triplet quarter note.

Chords: G, G

Lyrics: This lit - tle light of mine,

The vocal entry begins with a whole rest in the first measure, followed by the lyrics 'This lit - tle light of mine,' in the second measure. The piano accompaniment provides a steady bass line.

Chords: G7, C

Lyrics: I'm gon - na let it shine. This lit - tle light of mine,

The piano accompaniment continues with a steady bass line, supporting the vocal melody. The lyrics 'I'm gon - na let it shine.' are in the first measure, and 'This lit - tle light of mine,' is in the second measure.

5 3 G

I'm gon - na let it shine.

B7 5 1

This lit - tle light of mine, I'm gon - na let it shine

Em C7 G Eb7 1

ev - 'ry day, ev - 'ry day, ev - 'ry

G C G A7 3 G/D D7 To Coda ⊕

day, ev - 'ry day gon - na let my lit - tle light

**G** **D7** **G**  
 shine. On  
 3 5 2

**G7** **C**  
 Mon-day He gave me the gift of love, on Tues-day peace came  
 2 4

**C#dim** **G** **C** **G/B**  
 from a - bove, on Wednes-day told me to have more faith, on  
 3 2

**A7** **D7** **G**  
 Thurs-day gave me a lit-tle more grace. On Fri-day told me to  
 5 2

**G7** **C** **C#dim**

watch and pray, on Sat - ur - day told me just what to say, on

**G/D** **B7/D#** **Em** **A7**

Sun - day gave me the pow - er di - vine, just to

**G/D** **D7** **G** **D.S. al Coda**

let my lit - tle light shine.

**CODA** **G** **D7** **G**

shine.

*rit.*



# THIS TRAIN

Traditional

With spirit

G/D

Am/D

G

G

C

G

1. This train is  
2.-6. (See additional lyrics)

bound for glo - ry,

this train.

D7

This train is bound for glo - ry, this train.

G

C

This train is bound for glo - ry, don't ride noth-in' but the

right - eous and the ho - ly. This train is bound for glo - ry,

Chords: G, C, D7, G, Em7, C, C/D

this train. this train.

1. - 5. Chords: G, C, G

6. Chords: G, C, G

### Additional Lyrics

2. This train don't carry no gamblers, this train. (2 times)  
This train don't carry no gamblers,  
No hypocrites, no midnight ramblers.  
This train is bound for glory, this train.
3. This train is built for speed now, this train. (2 times)  
This train is built for speed now,  
Fastest train you ever did see.  
This train is bound for glory, this train.
4. This train don't carry no liars, this train. (2 times)  
This train don't carry no liars,  
No hypocrites and no high flyers.  
This train is bound for glory, this train.
5. This train you don't pay no transportation, this train. (2 times)  
This train you don't pay no transportation,  
No Jim Crow and no discrimination.  
This train is bound for glory, this train.
6. This train don't carry no rustlers, this train. (2 times)  
This train don't carry no rustlers,  
Sidestreet walkers, two-bit hustlers.  
This train is bound for glory, this train.

## THREE O'CLOCK IN THE MORNING

Words by DOROTHY TERRISS  
Music by JULIAN ROBLEDO

## Slow Waltz

Musical score for the song "It's a Wonderful Life". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "moderato". The score is divided into four measures, each with a chord symbol above it: E7, A7, D, and A7. The first measure starts with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure is marked with a piano (p) dynamic. The second measure is marked with a mezzo-forte (mf) dynamic. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a mezzo-forte (mf) dynamic. The lyrics "It's a Wonderful Life" are written below the bass staff.

D

three o' - clock in the morn - ing,

A7

we've danced the whole night through and

A musical score for a song. The title "Daylight soon will be dawning" is written in a large, decorative, blackletter-style font at the top. Below the title is a musical staff with a treble clef and a key signature of two sharps (F# and C#). The melody is written in a simple, folk-like style. The lyrics "day - light soon will be dawn - ing," are written below the staff, aligned with the notes. The melody consists of a series of eighth and quarter notes, with a final half note. The key signature and the melody suggest a simple, folk-like tune.

D Fdim A7 D

just one more waltz with you. That mel - o -

D+

dy so en - tranc - ing, seems to be made for us

G B7 Em G#dim D/A

two. I could just keep right on danc - ing

D A7/E D/F# E7 A7 D

for - ev - er dear with you.

# TIGER RAG

(Hold That Tiger)

Words by HARRY DeCOSTA  
Music by ORIGINAL DIXIELAND JAZZ BAND

Lively

The musical score for "Tiger Rag" is written for piano and bass. It consists of four systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Lively".

**System 1:** The treble staff begins with a  $Bb6$  chord and a fingering of 5 1. The bass staff begins with a  $mf$  dynamic and a fingering of 2 5. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a steady eighth-note accompaniment.

**System 2:** The treble staff features a  $F7$  chord. The melody continues with eighth and quarter notes, and the bass staff maintains the eighth-note accompaniment.

**System 3:** This system continues the melody and accompaniment without specific chord markings above the staff.

**System 4:** The treble staff begins with a  $Bb$  chord and is marked "N.C." (No Chords). The melody includes a sequence of notes with fingerings: 1, 2, 1, 3, 1, 4. The bass staff continues the eighth-note accompaniment.

Bb6



Bb7

Eb



Edim

Bb/F

G7



C7

F7

Bb

Eb6

Bb6



# TILL THE CLOUDS ROLL BY

from OH BOY!

Words by P.G. WODEHOUSE

Music by JEROME KERN

Moderately slow

The musical score is written for piano and voice. It is in 4/4 time and B-flat major. The tempo is 'Moderately slow'. The score consists of four systems of music. The first system shows the piano introduction with a melody in the right hand and a bass line in the left hand. The second system begins the vocal melody with the lyrics 'rain comes a pit-ter pat-ter, and I'd'. The third system continues the vocal melody with the lyrics 'like to be safe in bed. Skies are weep-ing'. The fourth system concludes the vocal melody with the lyrics 'while the world is sleep-ing, trou-ble heap-ing on our'. Chord symbols (Gm, C7, F, Bb, G7) are placed above the staff to indicate the harmonic structure. Fingerings (1-5) and dynamics (mf) are also indicated.

Chord symbols: Gm, C7, F, C7, F, C7, F, Bb, C7, F, Gm, G7.

Lyrics: Oh, the rain comes a pit-ter pat-ter, and I'd like to be safe in bed. Skies are weep-ing while the world is sleep-ing, trou-ble heap-ing on our

C7 F C7 F

head. It is vain to re main and chat - ter

C7 F

and to wait for a clear - er sky. Hel - ter

Bb C7 F Cm/Eb D7 Gm

skel - ter, I must fly for shel - ter till the clouds

C7 1. F C7 2. F Bb7 F

roll by. by.



# TIME IS ON MY SIDE

Words and Music by  
JERRY RAGOVY

Slowly

B $\flat$

E $\flat$

F

Time \_\_\_\_\_ is on my side. \_\_\_\_\_ (Spoken:) Yes, it is!

Time, \_\_\_\_\_ is on my side. \_\_\_\_\_ (Spoken:) Yes, it is!

Now, you were say - ing that you want to be free, \_\_\_\_\_  
 You're search - ing for good times, but just wait and see, \_\_\_\_\_  
 'Cause I got the real love, the kind that you need, \_\_\_\_\_ } but



# TOM DOOLEY

Traditional Folksong

Moderately fast

Bb

F7

Bb

Eb

First system of musical notation for 'Tom Dooley'. It features a grand staff with a treble and bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is 'Moderately fast'. The first measure has a dynamic marking of *mf*. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3. The first system ends with a repeat sign. The lyrics 'Hang down your head, Tom' are written below the treble staff.

Second system of musical notation. The melody continues with a quarter note D5, followed by quarter notes C5, Bb4, and A4. The bass line continues with quarter notes D2, C2, Bb1, and A1. The lyrics 'Doo - ley, hang down your head and cry. You killed poor Lau - ra' are written below the treble staff. The system ends with a repeat sign.

Third system of musical notation. The melody continues with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line continues with quarter notes D2, C2, Bb1, and A1. The lyrics 'Fos - ter, poor boy, you're go - ing to die. { I met her on the This time to -' are written below the treble staff. The system ends with a repeat sign.

Fourth system of musical notation. The melody continues with a quarter note D5, followed by quarter notes C5, Bb4, and A4. The bass line continues with quarter notes D2, C2, Bb1, and A1. The lyrics 'moun - tain mor - row, and there I took her life. I reck - on where I'll be?' are written below the treble staff. The system ends with a repeat sign.

met her on the moun - tain, and I stabbed her with my  
In some lone - some val - ley, a - hang - in' on a white - oak

1. Bb knife.  
2. Bb tree.  
Eb Hang down your head, Tom

Bb Doo - ley,  
F7 hang down your head and cry.

Bb You killed poor Lau - ra Fos - ter, poor boy, you're go-ing to die.

# TOO-RA-LOO-RA-LOO-RAL

(That's an Irish Lullaby)  
from GOING MY WAY

Words and Music by  
JAMES R. SHANNON

Moderately

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderately' and 'mf'. The key signature has one sharp (F#), indicating D major. The piano part features a simple harmonic accompaniment with chords C/G, F, C, D, and G7. The vocal melody is written in the treble clef, with lyrics provided below the notes. The lyrics are: 'O - ver in Kil - lar - ney, / Off in dreams I wan - der, / man - y years a - go, me mith - er sang a / to that cot a - gain. I feel her arms a - / song to me in tones so sweet and low. Just a / hug - gin' me as when she held me then. And I'.

**Chords:** C/G, F, C, D, G7

**Lyrics:**

O - ver in Kil - lar - ney,  
Off in dreams I wan - der,  
man - y years a - go, me mith - er sang a  
to that cot a - gain. I feel her arms a -  
song to me in tones so sweet and low. Just a  
hug - gin' me as when she held me then. And I

**C** **Am**

sim - ple lit - tle dit - ty, in her good ould I - rish  
hear her voice a - hum-min' to me as in days of

2 3

2 5

**C** **F** **C**

way, and I'd give the world if she could sing that  
yore, when she used to rock me fast a - sleep out -

1 2

1 5

**D** **G7** **G7+** **Chorus**  
**C**

song to me to - day. \_\_\_\_\_ }  
side the cab - in door. \_\_\_\_\_ }  
*rit.*

Too - ra - loo - ra -  
*a tempo*

3

**C7** **F** **F#dim**

loo - ral, \_\_\_\_\_ too - ra - loo - ra - li,

3

2 5

**C/G** **F** **C** **D7**

too - ra - loo - ra - loo - ral, \_\_\_\_\_ hush, now don't you

2

**G7** **G7+** **C** **C7** **F**

cry! \_\_\_\_\_ Too - ra - loo - ra - loo - ral, \_\_\_\_\_ too - ra - loo - ra -

1 5 2 5 3

**F#dim** **C/G** **F** **1. C** **D7** **G7**

li, too - ra - loo - ra - loo - ral, that's an I - rish lul - la -

2 1 5 1 1 2 2 4 5

**C** **2. C** **D7** **G7** **C**

by. loo - ral, that's an I - rish lul - la - by.

1 2 4 1

# TWELFTH STREET RAG

By EUDAY L. BOWMAN

Lively (♩ =  $\overset{\text{3}}{\text{♩}}$ )

Chord progression: G (5 1) and C (4)

Tempo: *mf*

Chord progression: G7

Chord progression: C





First system of musical notation. The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass clef staff contains a bass line of half notes: G3, B2. Chord symbols G7 and D7 are placed above the first and third measures respectively.



Second system of musical notation. The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass clef staff contains a bass line of half notes: G3, B2. Chord symbols G7 and 2 are placed above the first and second measures respectively.



Third system of musical notation. The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass clef staff contains a bass line of half notes: G3, B2. Chord symbol C is placed above the first measure.



Fourth system of musical notation. The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass clef staff contains a bass line of half notes: G3, B2. Chord symbol G7 is placed above the first measure.

First system of musical notation, measures 1-3. The key signature is C major. The melody in the treble clef consists of eighth notes: C4-D4-E4-F4 (beamed), G4-A4-B4-C5 (beamed), and a half note C5. The bass line consists of a half note C3, a half note D3, and a half note E3. A chord symbol 'C' is placed above the first measure.

Second system of musical notation, measures 4-6. The melody in the treble clef consists of eighth notes: C4-D4-E4-F4 (beamed), G4-A4-B4-C5 (beamed), and a half note C5. The bass line consists of a half note C3, a half note D3, and a half note E3. Chord symbols 'C7/Bb' and 'F/A' are placed above the second and third measures respectively.

Third system of musical notation, measures 7-9. The key signature changes to A-flat major (three flats). The melody in the treble clef consists of a whole note chord. The bass line consists of a half note C3, a half note D3, and a half note E3. Chord symbols 'Ab7', 'C/G', 'Am', 'D7', and 'G7' are placed above the first, second, third, fourth, and fifth measures respectively.

Fourth system of musical notation, measures 10-12. The key signature is C major. The melody in the treble clef consists of a whole note chord. The bass line consists of a half note C3, a half note D3, and a half note E3. A chord symbol 'C' is placed above the first measure.

5

# VOLGA BOAT SONG

Russian Folksong

Slowly

Am Dm Am Dm Am Dm C Dm

*mf* Yo, — heave ho! Yo, — heave ho! Once more, once more,

Am Dm Am C7 F

yo, — heave ho! Pull the barge — 'gainst the riv - er's tide,

C7 F Dm Am Bb Am

Vol - ga Riv - er stretch - ing far and wide. Ai, da, da, ai, da, ai, da, da, ai, da.

Bb C Bb Am Dm Am Am Dm Am Am Dm Am

Pull the barge 'gainst the — riv - er's tide. Yo, — heave ho! Yo, — heave ho!

# THE WABASH CANNON BALL

477

Hobo Song

Rhythmically

**G**

*mf* From the

**G** **C**

great At - lan - tic O - cean to the wide Pa - cif - ic's  
to the rhyth - mic jin - gle and the rum - ble and the  
com - ing from At - lan - ta on a cold De - cem - ber

**D7**

shore, From the ones we leave be - hind us to the  
roar, As she glides a - long the wood - lands thro' the  
day. As she rolled in - to the sta - tion, I could

**G** **C** **D7** **G**

ones we see once more. She's might - y tall and  
hills and by the shore. You hear the might - y  
hear a wom - an say: "He's might - y big and

**C**

hand - some, and quite well known by all,  
 en - gine and pray that it won't stall,  
 hand - some, and sure did make me fall,

**D7**

How we love the choo choo of the Wa - bash Can - non -  
 While we safe - ly trav - el on the Wa - bash Can - non -  
 He's a - com - ing tow'rd me on the Wa - bash Can - non -

**G**

ball. ball. ball." } Hear the bell and whis - tle call - ing, Hear the

**C** **D7**

wheels that go "clack clack", Hear the roar - ing of the

en - gine, As she rolls a - long the track. The

G C D7

mag - ic of the rail - road wins hearts of one and

G C

all, As we reach our des - tin - a - tion on the

D7

1.,2. G  
Wa - bash Can - non - ball. { Lis - ten She was ball.

3. G

## G

## G

C

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**G7** **C** **C#dim**

blue. You know I

5

**G/D** **D#dim** **Em7** **A7**

love you, Nel - lie, 'deed I

**D7** **G**

do. We'll

4 1

**D#dim** **C/E** **C** **G**

face the years to - geth - er,

2 1 2



**D7** **Ddim** **D7** **D7#5** **B**

sweet - hearts, you and I.

1 4

**N.C.** **E7**

So won't you wait till the

1 2 1

**A7** **Adim** **A7** **G**

sun shines, Nel - lie, by

1 4

**D7** **G**

and by.

1 2 1

By FELIX MENDELSSOHN

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a common time signature (C), and a forte dynamic marking (*ff*). It contains a triplet of eighth notes (G4, A4, B4) followed by a half note (G4). The bass staff begins with a bass clef and a common time signature (C), and contains a half note (G3). The second system continues the melody in the treble staff with another triplet of eighth notes (C5, B4, A4) followed by a half note (G4), and the bass staff with a half note (G3). The piece concludes with a final double bar line.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are beamed together in groups of three, indicated by a '3' above the beams. The lower staff is in bass clef and contains a few isolated notes. The key signature is one sharp (F#), and the time signature is 3/4. The system concludes with a double bar line.

Am6 B B/D# Em F6 C/G

3 2

G7 C

*f*

3 3 3

1 3 3 3

Am6 B

*ff*

3

3 3 3

B/D# Em F6 C/G G7 C

3

Am6 B B/D# Em F6 C/G

First system of musical notation, measures 1-3. Treble and bass staves. Chords: Am6, B, B/D#, Em, F6, C/G.

G7 C Fine G7

Second system of musical notation, measures 4-5. Treble and bass staves. Chords: G7, C, Fine, G7. A double bar line is present after measure 4.

C G7 C

Third system of musical notation, measures 6-7. Treble and bass staves. Chords: C, G7, C.

F D/F# G G7

D.S. al Fine

Fourth system of musical notation, measures 8-9. Treble and bass staves. Chords: F, D/F#, G, G7. A double bar line is present after measure 8.

# WAYFARING STRANGER

Southern American Folk Hymn

Slowly

Gm

Dm

*mp*

1 2 1 2 1

I am a

Dm

poor \_\_\_\_\_ way - far - ing stran - ger \_\_\_\_\_ while trav - 'ling  
clouds \_\_\_\_\_ will gath - er 'round me, \_\_\_\_\_ I know my

Gm

Dm

through \_\_\_\_\_ this world of woe, \_\_\_\_\_ yet there's no  
way \_\_\_\_\_ is rough and steep, \_\_\_\_\_ but gold - en

sick \_\_\_\_\_ ness, toil nor dan - ger \_\_\_\_\_ in that bright  
fields \_\_\_\_\_ lie out be - fore me \_\_\_\_\_ where God's re -

Gm Dm

world \_\_\_\_\_ to which I  
deemed \_\_\_\_\_ shall ev - er

go. \_\_\_\_\_ I'm go - ing  
sleep. \_\_\_\_\_ I'm go - ing

Bb F Bb

there \_\_\_\_\_ to see my Fa - ther, \_\_\_\_\_ I'm go - ing  
there \_\_\_\_\_ to see my moth - er, \_\_\_\_\_ she said she'd

there \_\_\_\_\_ no more to  
meet \_\_\_\_\_ me when I

Dm

roam. \_\_\_\_\_ } I'm on - ly  
come. \_\_\_\_\_ }

go - ing o - ver Jor - dan, \_\_\_\_\_ I'm on - ly

Gm 1. Dm 2. Dm

go - ing o - ver home. \_\_\_\_\_ I know dark home.

# WHEN IRISH EYES ARE SMILING

Words by CHAUNCEY OLCOTT  
and GEORGE GRAFF, JR.  
Music by ERNEST R. BALL

Moderate waltz tempo

F

F#dim

C/G

A7

D7

G7

C

G7

C

C7

F

C

**F** **C** **A7**

lilt of I - rish laugh - ter, you can

5 5 3 1 2 4

**D7** **Dm7/F** **G**

hear the an - gels sing. When

5 5 4 2 1 2 4

**C**

I - rish hearts are hap - py,

5 5 5

**C7** **F**

all the world seems bright and

5





# WILL THE CIRCLE BE UNBROKEN

491

Words by ADA R. HABERSHON  
Music by CHARLES H. GABRIEL

With energy

G/D

C/D

D7

G7

C/G

The piano introduction is in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure has a treble clef with a G4 note (quarter), a G#4 note (quarter), and a G5 note (quarter), with a '3' above the G4 and a '1' above the G#4. The bass clef has a G2 note (half). The second measure has a G/D chord (G4, D5, G5) in the treble and a G2 note in the bass. The third measure has a C/D chord (C4, D5, G5) in the treble and a C2 note in the bass. The fourth measure has a D7 chord (D4, F#4, A4, G5) in the treble and a D2 note in the bass. The fifth measure has a G7 chord (G4, B4, D5, F#5) in the treble and a G2 note in the bass. The sixth measure has a C/G chord (C4, G4, C5) in the treble and a C2 note in the bass. The dynamic is marked 'mp'.

The vocal entry and accompaniment are in G major, 4/4 time. The first measure has a G chord (G4, B4, D5) in the treble and a G2 note in the bass. The second measure has a G chord (G4, B4, D5) in the treble and a G2 note in the bass. The third measure has a G chord (G4, B4, D5) in the treble and a G2 note in the bass. The fourth measure has a G chord (G4, B4, D5) in the treble and a G2 note in the bass. The fifth measure has a G chord (G4, B4, D5) in the treble and a G2 note in the bass. The sixth measure has a G chord (G4, B4, D5) in the treble and a G2 note in the bass. The lyrics are: 'There are loved ones in the days of joy - ous hap - py pic - ture'.

The vocal entry and accompaniment are in G major, 4/4 time. The first measure has a G7 chord (G4, B4, D5, F#5) in the treble and a G2 note in the bass. The second measure has a G7 chord (G4, B4, D5, F#5) in the treble and a G2 note in the bass. The third measure has a G7 chord (G4, B4, D5, F#5) in the treble and a G2 note in the bass. The fourth measure has a G7 chord (G4, B4, D5, F#5) in the treble and a G2 note in the bass. The fifth measure has a C chord (C4, E4, G4) in the treble and a C2 note in the bass. The sixth measure has a C chord (C4, E4, G4) in the treble and a C2 note in the bass. The lyrics are: 'glo - ry whose dear forms child - hood oft' they told gath - 'rings 'round the fire'.

The vocal entry and accompaniment are in G major, 4/4 time. The first measure has a G chord (G4, B4, D5) in the treble and a G2 note in the bass. The second measure has a G chord (G4, B4, D5) in the treble and a G2 note in the bass. The third measure has a G chord (G4, B4, D5) in the treble and a G2 note in the bass. The fourth measure has a G chord (G4, B4, D5) in the treble and a G2 note in the bass. The fifth measure has a G chord (G4, B4, D5) in the treble and a G2 note in the bass. The sixth measure has a G chord (G4, B4, D5) in the treble and a G2 note in the bass. The lyrics are: 'you of - ten miss. When you of won - d'rous love. Point - ed side long a - go. And you'.

close to think your the of earth - ly dy - ing tear - ful sto - ry Sav - ior, part - ings

1

Bm Gm/Bb A

3 1 5 1

will you join them in their  
now they dwell with Him a -  
when they left you here be -

D7 G

bliss? }  
bove. }  
low. }

Will the cir - cle be un -

G7 C

bro - ken by and by, by and

**G**

by In a bet - ter home a

**G/D C/D D7**

wait - ing in the sky, Lord, in the

1.,2. **G G7 C/G G** 3. **G G7 C/G**

sky. In the You can sky.

**G G7 C/G G G7 C/G G**

sky. In the You can sky.

# WHEN JOHNNY COMES MARCHING HOME

Words and Music by  
PATRICK SARSFIELD GILMORE

March tempo

The musical score is written for piano and voice. The piano part is in 6/8 time, marked 'March tempo' and 'mp' (mezzo-piano). The key signature is one flat (B-flat major or D minor). The score is divided into four systems, each with a vocal line and a piano accompaniment line.

**System 1:** The piano part begins with a series of eighth notes in the bass clef. The vocal line starts with a whole note 'When' on a high note, marked with a '1' above it. The chord 'Am' is indicated above the first measure.

**System 2:** The vocal line continues with 'John - ny comes march - ing home a - gain. Hur - rah! \_\_\_\_\_ Hur -'. The piano part provides accompaniment. The chord 'C' is indicated above the third measure.

**System 3:** The vocal line continues with 'rah! \_\_\_\_\_ We'll give him a heart - y wel - come then. Hur -'. The piano part provides accompaniment. The chord 'Am' is indicated above the second measure.

**System 4:** The vocal line continues with 'rah! \_\_\_\_\_ Hur - rah! \_\_\_\_\_ Oh, the men will cheer and the'. The piano part provides accompaniment. The chords 'C', 'E/B', and 'Am' are indicated above the first, second, and third measures respectively. The system ends with a double bar line and a fermata over the final notes.

**G/A** **F/A** **Em/A**

5 3 1 4 3

boys will shout. The la - dies they — will all turn out. And we'll

**Fmaj7** **Em7** **Dm7** **Am**

1.

all feel gay when John - ny comes march - ing

home. When

**Am**

2.

John - ny comes march - ing home.

4

# WHEN THE SAINTS GO MARCHING IN

Words by KATHERINE E. PURVIS  
Music by JAMES M. BLACK

Bright Dixieland tempo

The musical score is written for piano and voice. It consists of four systems of music, each with a piano part (left hand) and a vocal part (right hand). The piano part includes chords and fingerings, while the vocal part includes lyrics and melodic lines. The key signature is one flat (Bb), and the time signature is 4/4.

**System 1:**

- Piano: Treble clef, key of Bb, 4/4 time. Chords: F, F7, Bb. Fingerings: 3, 3, 1, 2.
- Vocal: Treble clef, key of Bb, 4/4 time. Lyrics: I have a lov - in' broth - er, I have a lov - in' sis - ter, *f*

**System 2:**

- Piano: Treble clef, key of Bb, 4/4 time. Chords: F, C, G7. Fingerings: 5, 3, 1, 5, 1, 4.
- Vocal: Treble clef, key of Bb, 4/4 time. Lyrics: He is gone on be - fore; She is gone on be - fore;

**System 3:**

- Piano: Treble clef, key of Bb, 4/4 time. Chords: C7, F, F7, Bb. Fingerings: 2, 5, 2, 5, 1, 3.
- Vocal: Treble clef, key of Bb, 4/4 time. Lyrics: And I prom - ised I would meet Him And I prom - ised I would meet her

**System 4:**

- Piano: Treble clef, key of Bb, 4/4 time. Chords: F, Bb, C7, F, Bb. Fingerings: 5, 1, 1, 2.
- Vocal: Treble clef, key of Bb, 4/4 time. Lyrics: When they crown Him Lord of the When they gath - er 'round the all, throne.

First system of the musical score. The treble clef staff contains the melody with notes G4, A4, Bb4, and A4. Above the staff are chord symbols: F, 1, 3, F, Bb, F, and Bb. The lyrics 'Oh when the saints go march - ing in,' are written below the staff. The bass clef staff provides harmonic support with chords: F, Bb, F, and Bb.

Second system of the musical score. The treble clef staff continues the melody with notes G4, A4, Bb4, and A4. Above the staff are chord symbols: F, C, and G7. The lyrics 'Oh when the saints go march - ing in,' are written below the staff. The bass clef staff provides harmonic support with chords: F, C, and G7.

Third system of the musical score. The treble clef staff continues the melody with notes G4, A4, Bb4, and A4. Above the staff are chord symbols: C7, F, F7, and Bb. The lyrics 'Lord, I want to be in that num - ber' are written below the staff. The bass clef staff provides harmonic support with chords: C7, F, F7, and Bb.

Fourth system of the musical score. The treble clef staff continues the melody with notes G4, A4, Bb4, and A4. Above the staff are chord symbols: 5/3, F, Bb, C7, F, Bb, and F. The lyrics 'When the saints go march - ing in.' are written below the staff. The bass clef staff provides harmonic support with chords: 5/3, F, Bb, C7, F, Bb, and F.



# WHILE STROLLING THROUGH THE PARK ONE DAY

Words and Music by ED HALEY  
and ROBERT A. KEISER

With a lilt

The musical score is written for piano in 4/4 time, featuring a treble and bass clef. The key signature has one sharp (F#). The score is divided into four systems of music, each with lyrics underneath. Chord symbols (G, C, A7, D7, E7) are placed above the staff to indicate harmonic structure. Fingerings (1, 2, 3, 4, 5) and articulation marks (accents, slurs) are provided for the right hand. The first system starts with a piano (mf) dynamic. The second system includes a repeat sign (double bar line with dots) before the final measure. The third system ends with a 'To Coda' symbol (a circle with a cross). The fourth system continues the melody and accompaniment.

**System 1:** *mf* G C A7

**System 2:** D7 G D7  $\S$  G

While — stroll - ing through the park one  
me - di - ate - ly raised my

**System 3:** C E7 A7 D7

day hat, and in the mer - ry month of May, I was  
fi - nal - ly — she re - mark'd; I —

**System 4:** G C A7 D7

tak - en by sur - prise, by a pair of ro - guish eyes. In a mo - ment my poor heart was stole a -  
nev - er shall for - get that — love - ly af - ter - noon I —

To Coda  $\oplus$

**G** **B7** **Em** **B7** **Em**

way. A smile was all she gave to me.

**B7** **Em** **B7** **Em** **A7**

Of course, we were as hap - py

**D** **A** **D** **A7** **D7** **D.S. al Coda**

as can be. I im-

# **CODA**



**D7** **G**

met her at the foun - tain in the park.

# WHISPERING

Words and Music by RICHARD COBURN,  
JOHN SCHONBERGER and VINCENT ROSE

Moderately

Chords: C, Ebdim, Dm7, G7, C, B7, C, Bb7, A7, D7, G7, C, C/E, Ebdim

Lyrics: Whis - per - ing while you cud - dle near me, whis - per - ing so no one can hear me, each lit - tle whis - per seems to cheer me. I know it's true, there's no

Dynamic: *mf*

Dm7 G7 Dm7 G7#5 C  
 one, dear, but you. You're whis - per - ing why you'll nev - er

B7 C Bb7  
 leave me, whis - per - ing why you'll nev - er grieve

A7 D7 G7  
 me. Whis - per and say that you be - lieve

Dm/F Edim Dm A7/C# Dm7 Dm7/G C Fm C  
 me, whis - per - ing that I love you.

# WILDWOOD FLOWER

Traditional

Lively

C 3 G7 C  
 mf  
 4 1/2 5 1/2  
 1 C 4  
 I'll en - twine and I'll min - gle my  
 prom - ised to love - me, he  
 dance and I'll sing, and my  
 G7 C  
 1  
 ra - ven black hair with the ros - es so  
 called me his flower. He said more I was the  
 heart will be gay. No more tears, no more  
 G7 C  
 red and the li - lies so fair. And my  
 blos - som to cheer ev - 'ry hour. But I  
 sighs, no more weep - ing a - way. I'll be

F

eyes will out - shine e - ven stars in the  
 woke from my - dream, and my i - dol was  
 'round when I see him re - gret this dark

C

blue, said I, know - ing not that my  
 clay. This wild he - flow - er weeps through the  
 hour, when he threw a - way this poor

G7

1.,2.  
C

love was un - true. Oh, he  
 night and the day. But I'll  
 frail wild - wood

3.  
C

F C

flow'r.

# THE WORLD IS WAITING FOR THE SUNRISE

Words by EUGENE LOCKHART  
Music by ERNEST SEITZ

**Brightly**

Chords: G+ C G+ C

Dear *mf* one, the world

Chords: G+ C E7

is wait - ing for the sun -

Chords: F F#dim C

rise. Ev 'ry rose

Chords: Gm A7 D9 G7

is heav - y with dew.

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system has a key signature of one sharp (F#) and a tempo marking 'Brightly'. The melody is in the right hand, and the bass line is in the left hand. The lyrics are 'Dear one, the world'. The second system continues the melody and bass line with the lyrics 'is wait - ing for the sun -'. The third system has a key signature change to two sharps (F# and C#) and continues with the lyrics 'rise. Ev 'ry rose'. The fourth system continues with the lyrics 'is heav - y with dew.' and ends with a final chord of G7.

G+ C G+ C

The thrush on high,

G+ C E7

his sleep - y mate is call -

F F#dim C B+

ing and my heart

Gm A7 Fm/Ab G7 G+ C6

is call ing you.



# YANKEE DOODLE

Traditional

Brightly

Fath'r and I went down to camp a - long with Cap - tain Good - ing, And  
 Yan - kee Doo - dle went to Lon - don just to ride a po - ny, He

there we saw the men in and his boys cap as thick as it hast - y pud - ding.  
 stuck a feath - er in his cap and called it mac - a - ro - ni.

Yan - kee Doo - dle, keep it up; Yan - kee Doo - dle dan - dy,

Mind the mus - ic and the step And with the girls be han - dy.

# THE YELLOW ROSE OF TEXAS

507

Brightly

Traditional Folksong

Piano introduction in C major, 4/4 time. The melody is played in the right hand with eighth notes, and the bass line is in the left hand with half notes. The first measure is marked with a C chord and a mezzo-forte (mf) dynamic. The second measure is marked with an Ab7 chord. The piece ends with a final C major chord.

Vocal entry and accompaniment. The melody is in the right hand, and the bass line is in the left hand. The first measure is marked with a G7 chord. The second measure is marked with a C chord. The lyrics are: "There's a yellow rose in Tex - as I'm Oh, I'm go - ing back to find her. My".

Vocal entry and accompaniment. The melody is in the right hand, and the bass line is in the left hand. The first measure is marked with a G7 chord. The lyrics are: "go - ing there to see. No oth - er fel - low heart is full of woe. We'll sing the songs to -".

Vocal entry and accompaniment. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "knows her. No - bod - y, on - ly me. She geth - er that we sang so long a - go. I'll".

**C**

cried so when I left her. It like to broke my  
pick the ban - jo gai - ly, and sing the songs of

**G7 C F To Coda**

heart, yore. and The if we ev - er of meet a - gain, we  
yel - low rose of Tex - as she'll be

**C/G G7 C C7 F**

nev - er - more shall part. She's the sweet - est rose of col - or a

**Dm7 G7**

fel - low ev - er knew. Her eyes are bright as dia - monds, they

C G C7 F

spar - kle like the dew. You may talk a - bout your dear - est maids and

C7 F Bb

sing of Ros - y Lee but the yel - low rose of Tex - as beats the

F/C C7 F D.C. al Coda

belles of Ten - nes - see.

## CODA

C/G G

mine for - ev - er,

C/G G C/G G7 C

mine for - ev - er, mine for - ev - er more!

# YOU TELL ME YOUR DREAM

Words by SEYMOUR RICE  
and ALBERT H. BROWN  
Music by CHARLES N. DANIELS

Slowly

The musical score is written for piano in 3/4 time, key of D major. It consists of four systems of music. The first system has a tempo marking 'Slowly' and a dynamic marking 'mp'. The second system includes lyrics: 'You had a'. The third system includes lyrics: 'dream; well, I'. The fourth system includes lyrics: 'had one, too.' and features a long melisma line over the final measure.

**System 1:** Chords A7, D7, G. Dynamic *mp*.

**System 2:** Chords D7, G (fingerings 3, 1), Gdim. Lyrics: You had a.

**System 3:** Chords G (fingering 1), E7, A7 (fingerings 5, 1). Lyrics: dream; well, I.

**System 4:** Lyrics: had one, too. (with a long melisma line).

**D7**  
2

I know mine's best,

**G** **E♭7**

'cause it was of

**D7** **G**

you. Come,

**Gdim** **G** **E7**

sweet heart, tell me,

**A7**

now is the time.

**C**  
4  
2

**C#dim**

You tell me

**G**

**E7**  
5

**A7**

your dream, I'll

**D7**

**G**

tell you mine.



Abide with Me  
 Adios Muchachos  
 After You've Gone  
 Ain't We Got Fun?  
 Alabama Jubilee  
 All My Trials  
 Amazing Grace  
 America, the Beautiful  
 Arkansas Traveler  
 Auld Lang Syne  
 Aunt Hagar's Blues  
 Aura Lee  
 Avalon  
 Baby, Won't You Please Come Home  
 The Banana Boat Song  
 The Band Played On  
 Battle Hymn of the Republic  
 Beale Street Blues  
 Beautiful Brown Eyes  
 Believe Me If All Those Endearing  
     Young Charms  
 Bill Bailey, Won't You Please Come  
     Home  
 Birthday Song  
 Bridal Chorus  
 Buffalo Gals (Won't You Come Out  
     Tonight?)  
 Bury Me Not on the Lone Prairie  
 By the Beautiful Blue Danube  
 By the Beautiful Sea  
 By the Light of the Silvery Moon  
 By the Waters of Babylon  
 C.C. Rider  
 The Campbells Are Coming  
 Can Can Polka  
 Canon in D  
 Careless Love  
 Carnival of Venice  
 Carolina in the Morning  
 Chiapanecas  
 Chinatown, My Chinatown  
 Church in the Wildwood  
 Cielito Lindo (My Pretty Darling)  
 Clarinet Polka  
 (Oh, My Darling) Clementine  
 Come Back to Sorrento  
 Comin' Through the Rye  
 Cripple Creek  
 Danny Boy  
 Dark Eyes  
 De Colores  
 (I Wish I Was In) Dixie  
 Do Lord  
 Down by the Old Mill Stream  
 Down by the Riverside  
 Down in the Valley  
 Down Yonder  
 Dry Bones  
 Du, Du Liegst Mir Im Herzen  
     (You, You Weigh on My Heart)  
 The Entertainer  
 Fascination (Valse Tzigane)  
 For He's a Jolly Good Fellow  
 For Me and My Gal  
 Frankie and Johnny  
 Freight Train  
 Funiculi, Funicula  
 Für Elise  
 Girl I Left Behind Me  
 Give My Regards to Broadway  
 (Go Tell Aunt Rhody)  
 The Ole Grey Goose Is Dead

Go, Tell It on the Mountain  
 Goober Peas  
 Greensleeves  
 Hail, Hail, the Gang's All Here  
 Hallelujah!  
 Hava Nagila (Let's Be Happy)  
 He's Got the Whole World in His Hands  
 Hello! Ma Baby  
 Hey, Ho! Nobody Home  
 Hindustan  
 Home on the Range  
 Home Sweet Home  
 House of the Rising Sun  
 I Ain't Got Nobody  
     (And Nobody Cares for Me)  
 I Gave My Love a Cherry  
     (The Riddle Song)  
 I Love You Truly  
 I Want a Girl (Just Like the Girl That  
     Married Dear Old Dad)  
 I Wish I Were Single Again  
 I Wonder Who's Kissing Her Now  
 I'll Be with You in Apple Blossom Time  
 I'm Always Chasing Rainbows  
 I've Been Working on the Railroad  
 In the Good Old Summertime  
 In the Shade of the Old Apple Tree  
 Indiana (Back Home Again in Indiana)  
 Jamaica Farewell  
 Jesu, Joy of Man's Desiring  
 Jesus Loves Me  
 Joshua (Fit the Battle of Jericho)  
 Just a Closer Walk with Thee  
 Kum Ba Yah  
 La Cucaracha  
 Lavender's Blue  
 Let Me Call You Sweetheart  
 Limehouse Blues  
 Listen to the Mocking Bird  
 Little Brown Jug  
 The Lonesome Road  
 Look for the Silver Lining  
 The Love Nest  
 Lullaby (Cradle Song)  
 Man of Constant Sorrow  
 Maori Farewell Song  
 Marianne  
 Mary's a Grand Old Name  
 Meet Me in St. Louis, Louis  
 Meet Me Tonight in Dreamland  
 Memories  
 Midnight Special  
 Molly Malone (Cockles & Mussels)  
 Moonlight Bay  
 My Bonnie Lies Over the Ocean  
 My Buddy  
 My Melancholy Baby  
 My Wild Irish Rose  
 O Canada!  
 'O Sole Mio  
 Ode to Joy  
 Oh Marie  
 Oh! Susanna  
 Oh! You Beautiful Doll  
 Old MacDonald  
 The Old Rugged Cross  
 On a Sunday Afternoon  
 On Top of Old Smoky  
 Paper Doll  
 Pay Me My Money Down  
 Peg o' My Heart

Pomp and Circumstance  
 Poor Butterfly  
 Pretty Baby  
 A Pretty Girl Is Like a Melody  
 Put Your Arms Around Me, Honey  
 The Red River Valley  
 Rock Island Line  
 Rock of Ages  
 Rock-a-Bye Your Baby with a  
     Dixie Melody  
 Rockin' Robin  
 Rose Room  
 Sailors Hornpipe  
 Saint James Infirmary  
 Santa Lucia  
 Scarborough Fair  
 School Days (When We Were a  
     Couple of Kids)  
 She Wore a Yellow Ribbon  
 She'll Be Comin' 'Round the Mountain  
 Shenandoah  
 Shine On, Harvest Moon  
 Sidewalks of New York  
 Sinner Man  
 The Skaters (Waltz)  
 Smiles  
 Somebody Stole My Gal  
 Sometimes I Feel Like a  
     Motherless Child  
 Song of the Islands  
 St. Louis Blues  
 The Star Spangled Banner  
 Stars and Stripes Forever  
 Sweet Adeline (You're the Flower  
     of My Heart, Sweet Adeline)  
 Sweet Betsy from Pike  
 Sweet By and By  
 Swing Low, Sweet Chariot  
 Ta-Ra-Ra-Boom-De-E  
 'Tain't Nobody's Biz-ness If I Do  
 Take Me Out to the Ball Game  
 Tarantella  
 That's a Plenty  
 There Is a Tavern in the Town  
 This Little Light of Mine  
 This Train  
 Three O'Clock in the Morning  
 Tiger Rag (Hold That Tiger)  
 Till the Clouds Roll By  
 Time Is on My Side  
 Tom Dooley  
 Too-Ra-Loo-Ra-Loo-Ral  
     (That's an Irish Lullaby)  
 Twelfth Street Rag  
 Volga Boat Song  
 The Wabash Cannon Ball  
 Wait 'Til the Sun Shines, Nellie  
 Wayfaring Stranger  
 Wedding March  
 When Irish Eyes Are Smiling  
 When Johnny Comes Marching Home  
 When the Saints Go Marching In  
 While Strolling Through the  
     Park One Day  
 Whispering  
 Wildwood Flower  
 Will the Circle Be Unbroken  
 The World Is Waiting for the Sunrise  
 Yankee Doodle  
 The Yellow Rose of Texas  
 You Tell Me Your Dream

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ISBN 0-634-06288-3



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